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HOUSE BEAUTIFUL

A 50-page guide to personal style and how you can capture it in your own home

1977

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THE SECRETS OF GREAT STYLE!

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HOUSE BEAUTIFUL

Volume 119, Number 1; January 1977

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COVER

A soothe of neutrals gives Designer Richard Turgeon refuge after working with colors all day. Both colorings and stylings are "quiet and easy," he notes, though wallcovering and upholstery (his own designs) add tranquil interest to the flowing lines of the Deco-inspired furniture set off by a blue rug. For details, see Product Information. Photograph by Feliciano.

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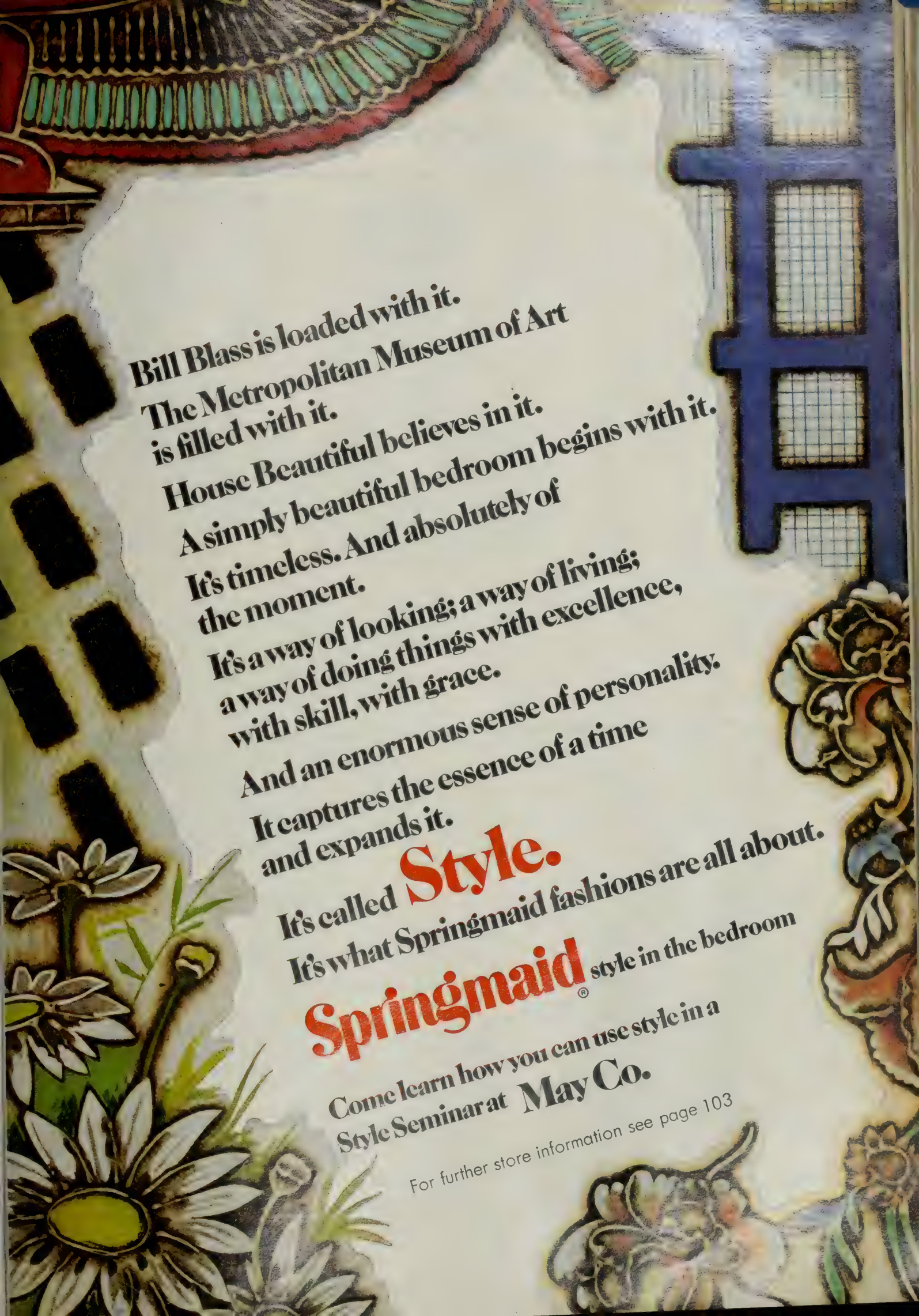
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INSIGHT

Table-top originality

Each piece is a work of art purchased direct from the potter

By MOLLY SIPLE ☐ If you're planning to buy dinnerware, consider commissioning your plates directly from a potter. Good handmade dinnerware is available from numerous craftsmen in all regions of the country at prices ranging from $25 to $40 for a five-piece placesetting. These prices are competitive with much imported stoneware and even a bit less than some top-quality lines. And each hand-crafted plate is an original work of art, colored and decorated to your instructions.

Most craftsmen have three or four patterns of their own, but many will adapt these to your taste and some will submit new sketches from which you can choose.

The opportunity to commission handmade dinnerware has existed for only a few years. Craftsmen who made one-of-a-kind art pieces during the 1960s have, in the 1970s, become production craftsmen. Volume is still not large as most craftsmen work alone or with a partner, but they are developing specific products that can be ordered and reordered. Wally Wald of Third Street Pottery in DeKalb, Ill., suggests one reason for the change: "Craftsmen of the 1960s now have children nearing college age and, with financial needs increasing, one's craft has had to become a profitable business as well as a means of self-expression."

Noel Clark, potter and organizer-director of many crafts fairs predicts that "the next major change in crafts will be the development once (*Continued*)

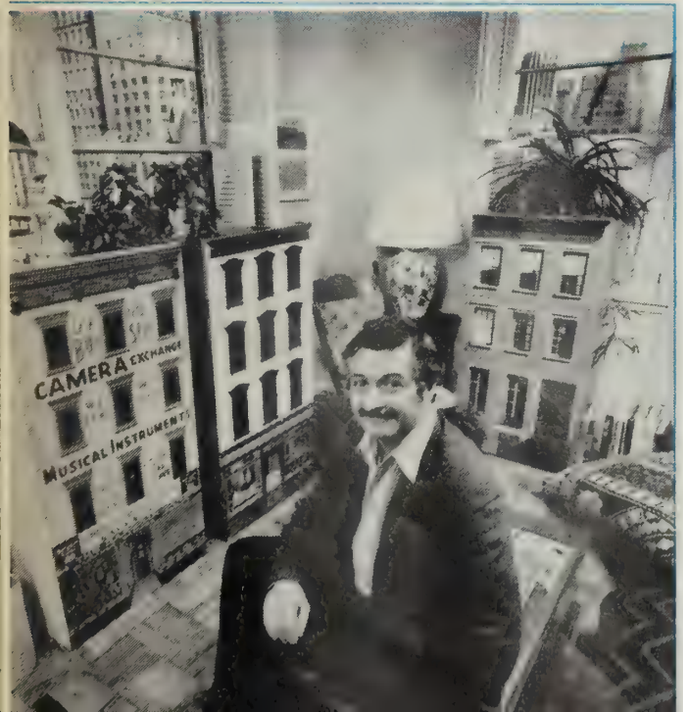


Hand-crafted plates are increasingly being featured in department stores and boutiques. Two potters showing at Saks Fifth Avenue are Jurg Lanzrein, whose plates (*left*) are slices of combined colored clays, and Roy Hamilton, who works with fabric-like blue-and-white patterns (*top right*). The red-and-white graphic platter (*above*) is through Diane Love, a boutique in New York City.

'BUILDING' STORAGE

By ELIZABETH V. WARREN Artist Michael Train has yet to find a single-word name for his creations, some of which are pictured with him at left. They're works of art, useful pieces of furniture, doll houses —whatever you'd like them to be. On the outside, they're *trompe l'oeil* buildings, complete to the last architectural detail. Inside? It's up to the "landlord." They can be utilized as liquor cabinet, bookshelf or a miniature house with all the rooms.

It all started when Train, born in Paris and educated in Chicago and New York City, was living in London. He made a doll house as a gift for the daughter of a neighbor and, to personalize it, painted the outside to look like her house, including an exact portrait of the girl in an upstairs window. (*Text continues on page 14*)



BILL HELMS

The *trompe l'oeil* pawn shop, butcher shop, town house at left are correct down to the last brick. They're the creations of Artist Michael Train, pictured with them.

BACK TO SCHOOL FOR WIVES AND MOTHERS

By B. ROBERT ANDERSON ☐ For many women today, continuing education means more than a night course in flower arranging at the local high school. They're going for degrees, and they are doing it despite the demands of being a wife and mother and homemaker. According to the 1970 census, nearly 500,000 women over 35 were enrolled in college (undergraduate or graduate), some for the first time.

For a companion report on the special problems of the woman who juggles her family life with a career, see story on page 76

Arlene Groch is one of them. She started shortly after the political campaign of 1972 when her volunteer work spun down to a halt. "There was a tremendous letdown after our candidate lost," she says. "For weeks I did almost nothing. There were even days (*Continued on page 16*)

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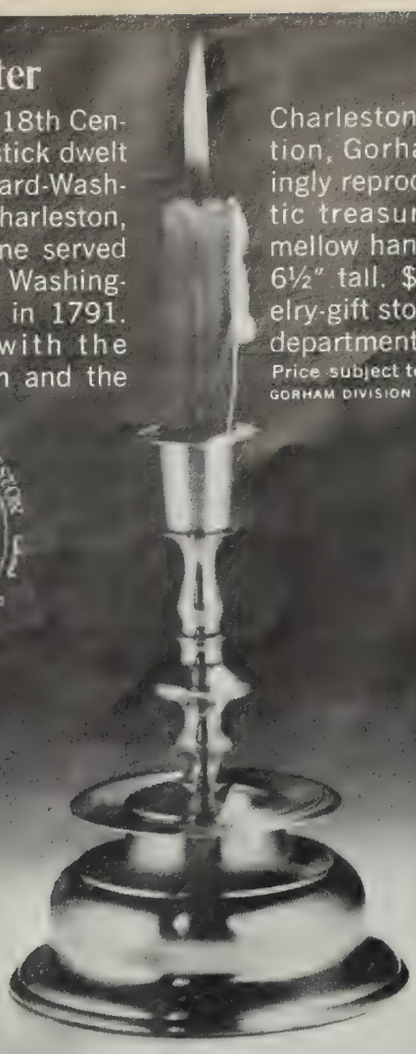
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again of human-scale machinery capable of turning out 100 units rather than 1,000—flexible machinery that can be altered to change the product as the craftsman's creativity demands. Crafts will become semi-automated. Plates, for instance, will be made with some form of machinery and more variable shapes, like casseroles, will be made by hand."

Will the "art" in the craft decline as a result? We think not, considering the convictions and talent a person must have to become a fine craftsman in the first place. And there will always be those who find it distasteful and unsatisfying to reproduce designs in large numbers.

To get in touch with a craftsman, consult the list below; go to any of the numerous crafts fairs held throughout the country and choose an artist first hand (the Winter Market of American Crafts will be held at the Baltimore Civic Center Feb. 19 and 20) or write the American Crafts Council (contact Lois Moran, Research and Education Department, 44 W. 53rd St., New York City 10019).

You can negotiate with your craftsman by phone and letter and have him send you snapshots of his work. Or, better, we recommend you visit the studio and get the feel and smell of the craft, as well as the pleasure of meeting the craftsman.

The following list is meant to be an introduction to fine potters, but is not comprehensive. The material is stoneware unless otherwise indicated and delivery is up to two months, depending on kiln firing schedules.

ALETTA, Leonard Rd., Shutesbury, Mass. 01072—black, white, brown, green and blue glazes decorated with curved wedges of color in various combinations; four-piece placesetting, $28. GEORGE BLAIR, WALLY WALD, Third Street Pottery, 523 S. Third St., DeKalb, Ill. 60115—organic motifs of a base glaze; five-piece placesetting, $30 to $50. SANDY and JAY BROPHY, 415 Mead Dr., Oviedo, Fla. 32765—greenish off-white porcelain with sparse, swagged applied white lines on plate shoulder; off-white plates half-dipped with various browns to create stripes; four piece placesetting, $35. JACKIE CHALKLEY, 402 Fifth Ave., Washington Grove, Md. 20880—pale yellow porcelain with applied linear relief with Art Nouveau flavor; sterling flatware to match; dinner plate, $16; flatware by the piece, $35. MOLLY COWGILL, 3232 B Park Ave., Richmond, Va. 23221—exceptional table accessories—vases, containers, etc.—in celadon, oxblood, with incised abstract pattern; celadon round box, $50; oxblood "basket" with can handle, $30. LEWIS and RISA DIMM, The Livingston Pottery, P.O. Box 74, Livingston, N.Y. 12541—green and blue porcelain with colored slip "feather trailing" patterns; plates made of colored clays; dinner plate, $15; bowl, $10. JOSE DOVIS, Box 71, Townsend, Va. 23443—provincial flavored patterns of flowers, doves, horses, rabbits, etc. in ochre and blue on cream ground; dinner plate, $12. DAVID KEATOR, Penland School, Penland, N.C. 28765—incised celadon porcelain with sensitive, artful geometric and floral patterns; five piece placesetting, $70. SARA KELMAN, Thimble (*Continued*)

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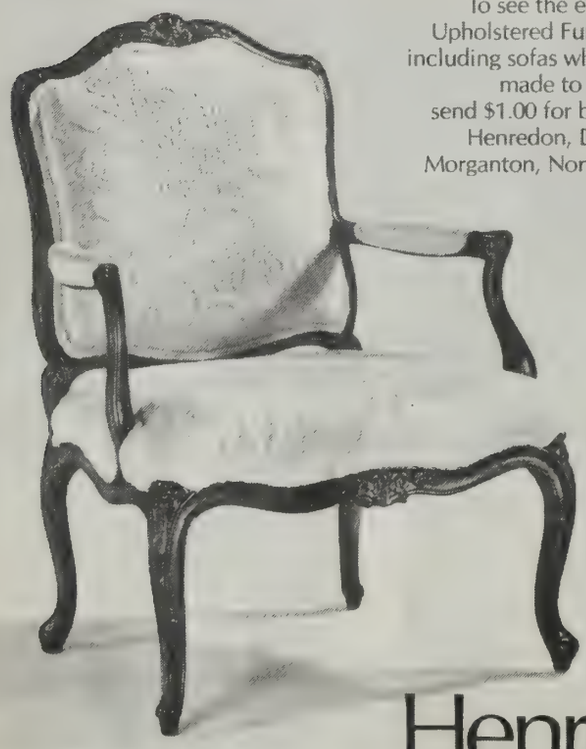
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INSIGHT

Island Pottery, 218 Thimble Island Rd., Stoney Creek, Conn.—black glaze with comet-like swirl in brown; khaki ground with brushed plant motifs in blue and green; four-piece porcelain placesetting, $26.50. **J. MICHAEL MARCUS, Joyous Spring, 158 Spring St., New York City 10012**—glazes—wine, mottled brown, variegated light blue; bleeding blue stenciled florals on white; Japanese flavor; five-piece placesetting, $5. **MITSUNARI ONO, Toshin Pottery, Banner Rd., Moodus, Conn. 06469**—traditional Japanese glazes, will custom-decorate, minimum order of four placesettings, five pieces each, $55. **TODD PIKER, Cornwall Bridge Pottery Ltd., Cornwall Bridge, Conn. 06754**—rich brown and gray salt glaze stoneware with leaf or abstract decorations painted in Early American style; large scale jugs; dinner plate, $8 to $10. **KENNETH RHODES and KEN STRONG, Scarecrow, South Main Street, Interlaken, N.Y. 14847**—off-white or reddish-brown plates with brown specks; also black, green and lavender glazes; four-piece placesetting, $30. **JANE SINAUER, 374 Old Montague Rd., Amherst RD 3, Mass. 01002**—porcelain dinnerware with landscape or plant designs or deep blue brush work; dinner plate, $14; mug, $6. **GREG THERRIAULT and MITCH TOPPEL, Kilnhaus Potters, R.D. 1, Slingerlands, N.Y. 12159**—yellow-brown "slab" plates (square plate with circular indentation); round plates in off-white or brown, speckled with brown, rimmed in blue, flute-shape cups: five-piece placesetting, $30. **SUSAN WISHNATSKI, through Wonderful Things, 232 Stockbridge Rd., Great Barrington, Mass. 01230**—dinner plate, $7; mug, $4; goblet with wood stem, $10.

'BUILDING' STORAGE

Continued from page 10

The examples of his work shown here are all reproductions of buildings in New York City. It's Train's way of expressing his fascination with the architecture of the city. The pawn shop (a bookcase inside) is a building that he has admired for years. The butcher shop on the ground floor of the middle building is actually a composite—the left window is a butcher shop in Paris; the right, a shop in London; the architecture is typically New York. On the far wall is a cozy brownstone from Greenwich Village, here transformed into a liquor cabinet. Each floor opens separately: the top floor holds wine bottles; the middle, glasses, and the ground floor stores liquor bottles.

Train calls these buildings his "prototypes" or "floor samples." In fact, any building you want can be made into a cabinet or other piece of furniture any size desired. Recently, he made a desk that was decorated with two complete blocks of New York's "Little Italy." Another client had her dream house, Maryland's historic River House, transformed into a doll house that she is filling with appropriate miniature furnishings.

A cabinetmaker constructs the houses to Train's specifications. The artist usually works from a photograph. (*Continued*)

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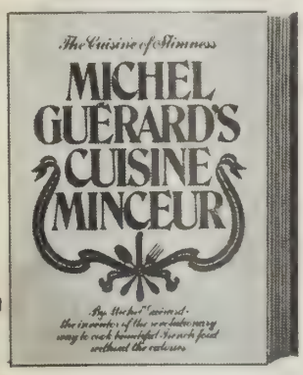
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BILL HELMS

As revealed here, buildings on page 10 actually contain ample storage space—liquor cabinet, bookcase, china closet—the choice is up to you.

BACK TO SCHOOL

Continued from page 10

when I slept until three in the afternoon."

Life wasn't always this relaxed. During 13 years of marriage she was deeply involved in community activities—political, social and religious. Her return to law school was another phase in a normally active life.

"My husband, George, backed me up immediately," she continues. As soon as I realized we could overcome the problems, I discovered how much I really wanted to go to school. Naturally, we drew the children into our discussions because they were part of the changing scene. At the time, Jim was 10, Alan, eight and Mike was six. The impact on the children was tremendous. They found they weren't receiving all the time, that they had to give something to the family. Each assumed a positive role, learning to cook, sew and take care of themselves."

Luckily, the Groches were able to convert what had been George's basement office into a modest apartment which they offered to a local college couple in exchange for babysitting and cooking services. "We tried to get young people who would see the children off to school in the morning and be available in the afternoon to prepare dinners for the whole family. Of course, we all ate together."

She found the intellectual atmosphere at the college stimulating. "It was a refreshing experience to be among political liberals again. It reopened my eyes. But attending college at all wouldn't have been possible without a supportive husband and cooperative children."

Arlene was a number of years older than her classmates, but it never turned into a problem. On the contrary, she became something of a role-model, proof that marriage and children do not signal the end of learning or college or career.

Some women don't have husbands to encourage a return to college. When Jean White got her divorce in 1968 in Los Angeles, she came east with her daughter to live with her parents in Baltimore. "I was just doing those things that women in my position were expected to do. For almost five years I worked, before deciding to do something cheerful. In the fall of 1973, I enrolled at Goucher College. Not only did my parents back me, but the school personnel were very enthusiastic."

Her daughter, Cathy, who was 11, also became part of the college scene. "I used to try out all my class presentations on Cathy. I even read her my term papers. She also went to economics class with me, but found that rather dull. However, now she's in high school and her teachers are astounded at how much she knows about many subjects."

Even though Goucher helped with a financial package, Jean had to scrape together all her savings to complete school. While her parents gave constant support and her mother "did a lot of mothering," she preferred to carry her own weight. "I think I had about $500 left towards the end and I was really getting scared. I didn't face starvation, but I certainly was nervous."

Backed by her family and her daughter, Jean was able to skip summer vacations and complete her BA in psychology in less than two years. Now she works at the Maryland Center for Public Broadcasting. Looking back on her college days, she says, "I think I may have returned to college for different reasons than some of my contemporaries. I simply enjoyed the academic experience. I took courses like Latin, for example, just because it appealed to me. Certainly I was going for a degree, but it was fun."

There are other reasons for returning to college and Genie Bernstein feels her drive to earn a Ph.D was in part necessary to establish her self-identity. "Sometimes I play the game of, 'What if I didn't do it?' " she said.

Dr. Bernstein was awarded her degree in speech communications in 1973 from U.C.L.A. It was the end of a long road that began in 1946 when her family could not afford the $46 per semester to attend U.C.L.A. and she went instead to Los Angeles City College for a two-year degree. Marriage and work to support the family while her husband completed medical school took precedence over her own education. It was not until 1967 when daughter Cathy was in nursery school and daughter Elizabeth was in grammar school that she finally earned her bachelor's degree from U.C.L.A.

"I always timed my classes to the nursery school hours so I could be with my children when they were home. In a sense I became a compulsive role-filler. I made every attempt not to sacrifice the children for the mother's needs. Cathy didn't like my going to school at night and it wasn't until later that Beth really understood. By the time I was in the doctoral program she helped me with my thesis. Both girls have been (*Continued*)

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INSIGHT

classified 'gifted' and it may be that I felt compelled to prove myself."

The total educational program seemed to take a back seat to family life. "The schedule was always built around the children. There were ballet classes and cello lessons in addition to entertaining at huge parties. While money was no hassle in graduate school, I was engulfed in a frantic effort to maintain my own role. There were times when I felt unglued."

There are a couple of questions Dr. Bernstein offers for other women contemplating a return to college to ponder. "What did you think of yourself when you got married?" And, "What do you think of yourself now?"

Kicking past stereotypes helps many women when they decide to return to college. Elspeth Taylor has had a dual experience. "I married right out of high school, had a daughter and went back to college two years later, after my divorce." Armed with a BA in psychology she went to work in a publishing house and then moved to Wisconsin where she married again in 1969. Her husband was in college and later they returned to the Boston area where he went into business in the retail automotive service field.

In May, 1973, a son was born and that September Mrs. Taylor entered the Harvard Business School. "Everyone tried to persuade me to wait a year, till the baby was older. As it worked out, Harvard Business is tougher in the first year when babies are easier and the reverse is true the next year. So my decision actually was the better one for me."

Students in the Business School tend to be more mature and while only 11% were women, half of these were married with children. "I had to make certain trade-offs, such as studying in the afternoon, having dinner as a family and then studying after dinner, many times all night. While there was naturally less of me to give to my family, my husband was always terribly supportive and we generally didn't pay too much attention to things like a messy house."

Mrs. Taylor was certain that an MBA from Harvard would be helpful in finding a good position after graduation. That's why when money got tight at the end of the second year they resorted to short-term borrowing to supplement the aid package from Harvard. "It took us a year to regain our financial equilibrium."

Today, Mrs. Taylor is director of fiscal affairs at the Cambridge Housing Authority where she guides a staff of eight, an operating budget of more than $2 million and a development budget of $2.4 million. "It may be true that I have less time for my children, but I think I'm a better mother at home because my mind is challenged during the day. The children have not only survived, they are great. In our family my husband has more time to be with them."

The message is clarion clear: Women can and do return to college while their children are still toddlers. Commitment, family support, recognition that the home will not be exactly the way you want it and money are conditions of reality. Returning to the college community, relating to the younger students and handling tough assignments don't seem to be problems. The work load is tough, but far from overpowering. As one mother put it, "If you really want to, you can do it. The rewards in money are nice, but the personal rewards are even nicer."

ADDRESSBOOK

The pieced or appliqué patchwork quilt has come into its own as—according to some authorities—America's unique art form. Although English in origin, quilt piecing as a craft was fostered by frugality in Colonial homes where a dearth of textiles and a lack of color in other furnishings nourished the creativity that has left a legacy of hundreds of ingenious patterns in bold and vibrant color combinations. Though getting scarcer, fine quilts are still to be found in shops that specialize in them and whose owners probably began business as loving collectors themselves.—SYLVIA SUNDERLIN

America Hurrah Antiques, 316 E. 70th St., New York City 10021—has more than 300 quilts, 1890 to 1930, crib to king size, priced from $50 to $500; large collection of quilt tops (to be put on stretchers for wall hangings), $25 to $125; squares from old or unfinished quilts for pillow tops, $1 and up; Amish quilts in excellent condition, $500 to $1,000.

Laura Copenhaver Industries, Marion, Va. 24354—has quilts custom made by local craftsmen in such patterns as "Wild Rose" and "Virginia Beauty," hand sewn and quilted to customer's color and size specifications; twin, $250, king size, $300; twin, $150 if customer furnishes all material; six to 12 months for pieced quilts, 18 months for appliqué; catalogue, 50 cents.

The Craft House, Meadows of Dan, Va. 24120—has quilts in many patterns ("Double Wedding Ring," "Dahlia," "Pinwheel" and others) from $125 up; postpaid; custom work is somewhat higher; inquiries invited; will work with customer on colors, swatches; send for pattern sketches and prices.

Cora Ginsburg, 35 Rosehill Ave., Tarrytown, N.Y. 10591—has good assortment of pieced and appliqué quilts from $300 to $1,500, such as: appliqué quilt, 84 inches square, red, green and yellow with both trees and birds, from Chace family, Rhode Isand, $1,200; patchwork quilt, 96 inches square, red, green and yellow on white with quilted floral design, $950.

Barbara S. Janos and Barbara Ross, Antique Amish-Mennonite Quilts, 353 E. 82nd St., New York City 10028—collection of more than 300 quilts, such as: "Ocean Waves," Ohio, c. 1920, 66 by 82 inches, black sateen top with red piecing; "Double Irish Chain," Ohio, c. 1920, 74 by 83 inches, medium blue with large rope twist border in turkey red and taupe; "Bars," Amish bishop's show quilt, Lancaster County, Pa., c. 1900, 80 inches square, electric blue, deep red and peacock blue with feather scroll quilting in large border, all wool; prices furnished on request; all sold on first come, first served basis; send large, stamped, addressed envelope for list. (*Continued*)

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Paula Lewis, Court Square, Fourth & Jefferson, Charlottesville, Va. 22901—has quilts in fine, some in mint, condition, such as: "Prickly Path," late 1800s, white background with bold red calico sawtooth, edged with stripes, 91 inches square, $425; "Oak Leaf," late 1800s, white with dark red and teal blue, 78 inches square, $335; "Baskets," Amish, Ohio, from 1940s or 1950s, pieced tans with royal blue, soft green, 74 by 92 inches, $250; "Floating Diamond," Amish, Pennsylvania, c. 1950, wine, bright green and purple wool, star-quilted center, feather border, 84 inches square, $625; add $2 for shipping by UPS.

The Pilgrim's Progress Inc., 363 Bleecker St., New York City 10014—has over 100 quilted and tied coverlets dating from early to late 1900s, ranging from $10 for quilt top to $450 for an antique Amish quilt; does quilt repairs (quilting or tying), makes new quilts from original or traditional designs; also has good supply of appropriate quilting materials; write for swatches and suggestions on quantities of fabric for given pattern.

The Pink House, Bridge Street, New Hope, Pa. 18938—has a selection of choice antique quilts, such as: "Diagonal Stripes," pieced diagonal stripes containing huge flowers with blue vine and leaves, alternating with finely stitched white bands, Maryland, c. 1780-90, 104 inches square, $3,000; "Burgoyne Surrounded" has pieced squares of turkey red and blue-resist plaid on a white background, each square formed by diagonal forest-green bands, New Jersey, c. 1835, 104 by 86 inches, $650; pair of appliqué quilts, yellow and orange tulips arranged on green circle to form hex-like motif, Pennsylvania, c. 1910, 86 by 64 inches, $1,600 the pair.

Marcia Spark, Antique Patchwork Quilts, P.O. Box 6722, Tucson, Ariz. 85733—has large collection of quilts: those of the 1920s and 1930s, unused condition, patterns typical of the era (flower gardens, double wedding ring, fan, Dresden plate), mostly pastel colors, $50 to $85; those of 1870-80 era, mostly calico, unused, tend to be more creative, graphic, appealing as wall coverings; collectors' quilts, unique patterns, fine quilting, generally dating from 1860 to 1920, from $200 to $500; Amish quilts, $300 to $500; send for list issued about every two months.

Sunshine Lane, P.O. Box 262, Millersburg, Ohio 44654—has new quilts from traditional patterns made in heart of Amish country, such as: "Boston Five," patches in series of five bright-colored prints, solids, calicos, checks, geometric pattern on white, 81 by 96 inches, $185; "Double Wedding Ring," 90 by 98 inches, $205; Bicentennial quilt, "The Star of '76," quilted and appliqué blocks in red, white, blue, 80 by 100 inches, $202.50; write for list.

William and Norma Wangel, American Antiques, 11058 Seven Hill Lane, Potomac, Md. 20853—has large selection of pieced, appliqué, crazy quilts, such as: "Star of Bethlehem" from Pennsylvania, c. 1880, 79 inches square, cottons, one bold center star in many colors, deep green outer border, $500; "LeMoyne Star," New England, c. 1840-50, 75 by 85 inches, overall pattern of five-inch calico stars on white ground, minutely stitched, in mint condition, $275; "Autograph Crazy Quilt," Shenandoah Valley, Va., c. 1890, patches of wool and silk, embroidered and initialed by family members, browns, blacks, greens, some red, fine condition, $160.

Diane Whitmire, Merry Weather Antiques, P.O. Box 528, Boothbay Harbor, Mc. 04538—has wide variety of unused quilts including: "Log Cabin," New Jersey, c. 1870, 72 by 93 inches, light and dark calicos, red, white and blue, $250; "Cathedral Windows," Ohio, c. 1910, 82 by 84 inches, bright prints and calicos, scalloped edges, $185; "Butterfly," c. 1930, 66 by 80 inches, 72 butterflies appliquéd in crisp calicos and prints, $140; all available subject to prior sale; shipping and insurance extra; write for list.

Thos. K. Woodward, 1022 Lexington Ave., New York City 10022—has an extensive collection of 19th- and early 20th-century patchwork quilts, crib quilts, quilt tops, antique textiles for quilt repair, in prices ranging from $85; mid 18th-century large quilts start at $385; rare appliqué and pieced geometric patterns for wall hangings from $400; quilt tops $40 to $135. ■



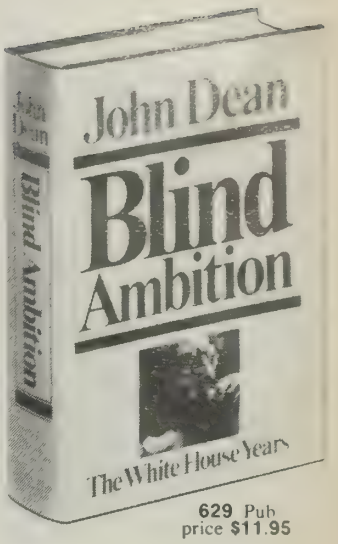
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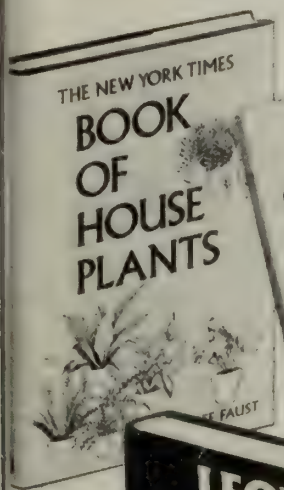
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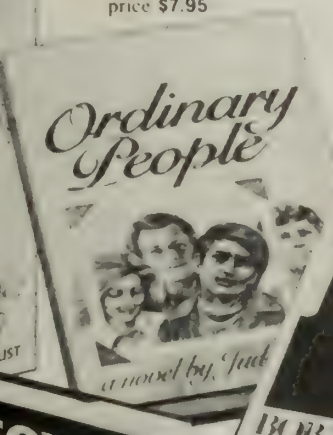
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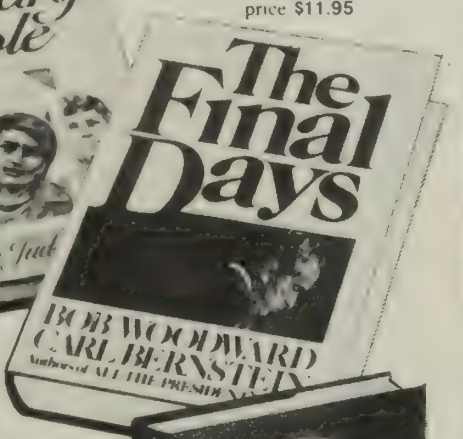
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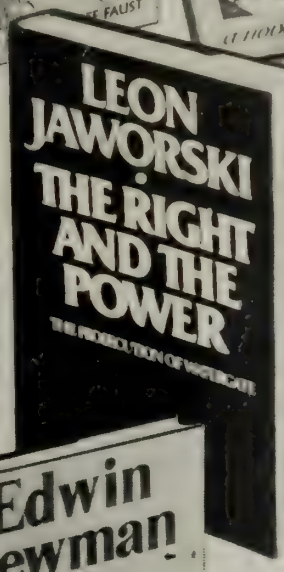
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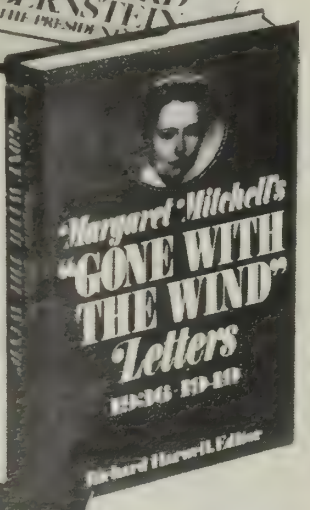
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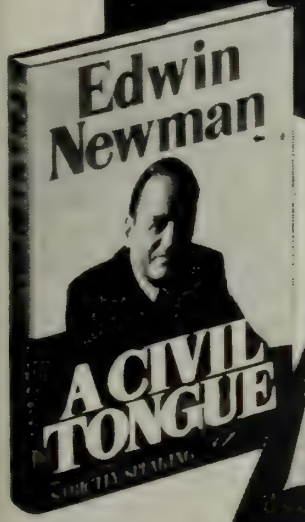
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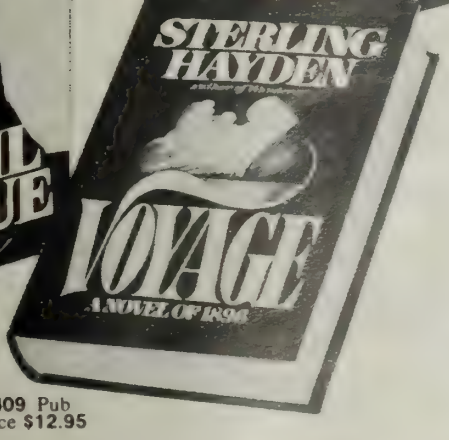
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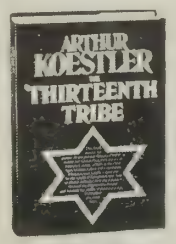


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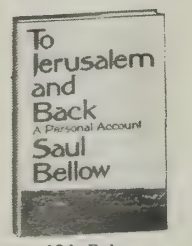


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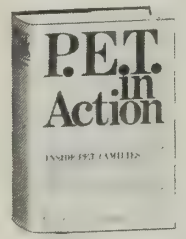
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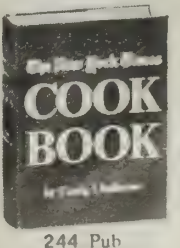


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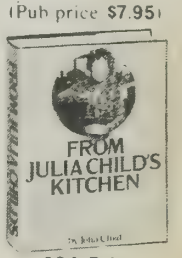
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JANUARY HEALTH & BEAUTY UPDATE

By RUBYE GRAHAM

• IS YOUR HEAD IN TROUBLE?

Heads in trouble often end up at the Pierre Michel beauty salon in Manhattan. Wilhelmina and Eileen Ford often send their models there for the Rene Furterer treatments the salon gives to correct everything from color problems to broken ends.

Margaux Hemingway has been a regular ever since she arrived in New York from Idaho and long before she became Faberge's "Babe." Pierre Ouaknine (the salon's Pierre) says that virtually every gorgeous model has some kind of hair trouble sooner or later and that many remarkable heads of hair are the result of frequent and quite expensive treatments at his salon.

The same organic shampoos, treatments and lotions used in the salon are available by mail—and you can have your hair analyzed while you stay home. It works this way: Send a large self-addressed, stamped envelope to Rene Furterer Personal Analysis, 6 W. 57th St., New York City 10019. You'll get back a page-long questionnaire about your hair and your health, plus a cellophane envelope in which you are instructed to enclose two single strands from the root from two different sections of your head (pulled before a shampoo).

Several weeks after you return the questionnaire, you'll get back by mail an analysis of your hair and scalp, based on a study of those two strands magnified 200 times under a special microscope and a look at your questionnaire.

The analysis is free, but it is accompanied with a list of recommended products, though there is no obligation to buy.

The mail order products are the exact ones used at the Pierre Michel salon, which has the rights to distribute the Rene Furterer treatment line in the United States. Hector Pabon, who will most likely analyze your hair, is the specialist you would see if you went to the salon for a treatment. One bonus: You don't have to worry about how much to tip when you do it by mail.

• WHAT'S IN A NAME?

The name is terrific. Clairol's new souped-up lightweight blow dryer is called "Son of a Gun." It weighs in at a little more than 11 ounces and packs a 1,200-watt air blast, which simply means it can dry hair as fast as any professional dryer. It comes with a table stand, hang-up ring and shatter-resistant traveling case and is priced at about $29.

"Hot Stuff" is another new hair appliance with a nifty name. This 1,000-watt dryer comes with five styling attachments, the most important being a round brush with air vents surrounding the bristles. Then there's "Crazy Baby," a miniature curling iron, nine inches long, that can be used with or without steam. It's set to travel, as it can fit into most handbags and has its own "slipcover" so you can repack it without waiting for it to cool. And it has an adaptor for use abroad. "Hot Stuff," around $31.50, and "Crazy Baby," around $26, are both by Clairol.

An old name—Carmen curlers—has been revived by Clairol. Kept on ice for awhile, the Carmen name is back on a new U.L.-approved Carmen Hairsetter that has a built-in spray station for use with conditioner or water. Price around $55.

• NEW—FOR YOU AND FOR YOUR MAN

Clinique Skin Supplies For Men are now making their debut. Originally designed by dermatologists for all skins, regardless of sex or age, the Clinique "Skin Care System" has until now been aimed at women. Yet, men and adolescent boys often bought the products—or had women buy for them, on the advice of a dermatologist. Now the males have their own Clinique line with skin-care products upgraded in strength and a morning shave taken into consideration. It's easy for a woman to buy for her man if she knows his skin type.

A super item in the new Chanel makeup line is the cake mascara packaged in a classic Chanel compact. It comes in black, navy or brown. For years, models have been having friends pick up Chanel mascara in Paris. Now it is available in American stores.

• AIDS THAT HELP YOU WEATHER WINTER'S WEATHER

Winter is the season to slather on lotions and moisturizer to protect your hands and face often exposed to the weather—and to protect the rest of your body, too.

The Estee Lauder Maximum Care Body Lotion was formulated to provide a protective shield for the body. Skin on the body has fewer sebaceous glands than skin on the face, and arms and legs have the fewest number of all. So the rest of the body, face excluded, has less of an emollient shield to protect it. Put on the lotion after a bath or shower, making it the first layer of dressing, before you put on a stitch of clothing.

There's also a Maximum Care Hand Creme—and its effects last even after you wash your hands. Another aid for winter hands is the Faberge Great Skin Hand Cream with NMC-12.

If your skin tends toward dryness, beware of winter winds as well as steam heat. Moon Drops Multiple Moisture Action Under Makeup Moisture Cream and Discovery Night Cream are skin-savers. Those Moon Drops formulas have been constantly re-worked ever since they were introduced by Revlon some 20 years ago.

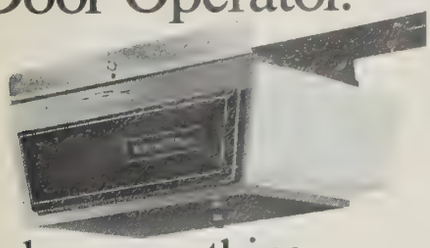
A new mask from Dior, called Hydra Dior Wash-Off Masque, is an excellent one that moisturizes and refines the texture of winter-damaged skin. It's transparent (no kids giggling over a blue or pink mask) and doesn't stretch the skin, since it is washed off, not peeled.

Adriane Arpel, whose salon treatments for skin (in stores across the country) are incredible at any time of the year, recommends feeding the skin in mid-winter with her Bio-Cellular Creme. It works directly on cell tissue to help "plump up" dry lines and replenish daily moisture loss, thus working on wrinkle prevention. Ms Arpel formulated it to wear under make-up by day and as a deep-penetrating nightly moisture supplement.

There are families across the country who buy Bonne Bell's Ten-O-Six Lotion by the jug—youngsters to use for blemishes and adults because of its marvelous astringent qualities. This month to celebrate the company's golden anniversary, Ten-O-Six is being sold by the liter (that'll help you figure out the metric system) in a special glass container for $10


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REMODELING NOTEBOOK

By JOHN H. INGERSOLL □ There's a lesson to learn from the tiny bath on a cabin cruiser. A shower, two fixtures and storage can be squeezed into space the size of a guestroom closet if the need is strong enough. What this tells about bath remodeling (whole house version) is encouraging. Almost anything is possible.

You can start with the most inappropriate, ungainly, odd-sized and ancient bath, and have such a monster converted to a personal expression of your kind of decorating. For example, that long-standing myth, "Our bath is too small, and there's nothing we can do about it," is just that—a myth. Something can be done about it. There are two direct paths to

In even the smallest and sorriest bath, there are opportunities for changes to gain what you want

pleasing changes. One: move a wall (or walls). It is a rare case when at least one wall cannot be moved, taking space from another area of less importance. If the contractor tells you not to move the wall with plumbing in it, he's right. That's a last-resort move, because it is expensive to re-direct the piping. But in most baths, there are at least two walls, and sometimes there are three, that can stand to be shifted inexpensively.

If your lament is, "But the bedroom is too small already. We can't take any more space away from it, and that's the only bath wall that can be moved," then pursue path number two. ***Visit a plumbing fixture showroom and take a close look at the space-saving alternatives for the fixtures in the bath now.*** Look at tubs 4½ feet long or square tubs that take up less than 10 square feet or corner tubs that stand out from the corner less than 4½ feet. How many tub baths do you take? Maybe a stall shower would suffice —again, less space. Units measure as compactly as three feet square. And there are attractive water closets that stand out from the wall no more than two feet. Lavatories are produced as small as 13 by 13 inches, self-rimming basins down to 17-inch ovals. With smaller equipment

Almost any bath can be enlarged . . . structurally this is a minor problem

installed, the bath seems less crowded.

If the piping is aged and clogged with years of calcium deposits, new piping is in order. If that's so, rethink the positioning of every fixture in the bath. Since the pipes will be replaced anyway, moving a fixture to another wall isn't going to cost that much more. Otherwise, it is least expensive to replace fixtures exactly where they stood. It will cost slightly more to move fixtures along the wall to which they are attached and more yet to move a lavatory or tub to another wall. ***But before you decide on the basis of price alone, weigh the changes you want against the cost. It may be wiser to pay a small surcharge to move a fixture*** and finally get the bath that you've always dreamed about.

In an elderly bath, storage is often limited to the medicine chest. That extra bar of soap is most likely lodged on the linen closet shelf in the hall 10 bone-chilling steps away from the bath (after you've begun your shower). This is only one of a hundred good reasons for designing more storage space in the bath. Here are seven ways to go about it.

A vanity-and-lavatory combination is the most widely used and probably best-known way to find new storage space. The vanity doors also hide the lavatory piping from view. But the piping and the underside of the lavatory prevent generous use of built-in shelves and drawers. The solution is a vanity extended beyond the basin width by as much as possible within the confines of the bath. Drawers and shelves fit neatly (even narrow ones help) on the right- and left-hand sides of the lavatory.

Shelving over the water-closet tank can give you space for linens and large bottles. In fact, a number of commercially made units are now available specifically for this purpose.

Dividers serve the dual purpose of offering modest partitioning for privacy plus space for storage. Have them built with shelving to carry nearly

Of all needs in an old bath, the most pressing is storage . . . for which we offer seven solutions

anything you wish or with turned rods to hang linen, a warm robe for after-bath and (perhaps) drip-dry clothes.

In-the-wall storage is possible on an interior wall without plumbing or wiring. Distance between upright supports (studs) in a partition is 16 inches, quite enough to provide shelving laid up to the wallboard showing on the other side of the uprights, a depth of about 3½ inches. Of course, wallboard on the bath side is removed and replaced with a standard cabinet door, a folding or an accordion door.

If the vanity is to be widened, buy a medicine chest to match it. I've seen units with sliding mirrored doors that are more than 60 inches wide. Many sizes and styles are available between the standard 16-inch width and that 60 inches.

Put in a corner cabinet/linen closet. Often one corner of even the smallest bath goes unused. Custom-built, the cabinet can be any width you wish.

Break through to an existing closet. Often, a bath backs up at some point to a closet. And just as often, a portion of the space in the present closet can be taken for a linen closet facing the bath.

Finally, here is a partial list of bath extras that could make your room more comfortable and useful: ventilation, heat lamp, exercise equipment, whirlpool bath, tub tray and lotion or soap dispenser.

ARAGE DOOR PERATORS CAN PLAY A OLE IN MAKING OUR HOME SAFER

JOHN H. INGERSOLL □ "I thought a garage door operator about the last thing we ever needed," said Mrs. Bill pper, a Detroit area resident. "Our doors glided up as ly as my oven door opens. I didn't see any point in having n go up automatically. After all, we get little enough cise. But then one morning about a year ago, Bill went to the car and came back a few minutes later with the sad s that the bicycles of our son, Jimmie, and our daughter, ne, were gone. We had forgotten to close the garage door. That did it. We called a friend who recommended a dealer within 48 hours our own garage door operator was alled. I can only say that now the operator would be one ne last things to go if we had to sell anything."

urity is among the foremost reasons given for having operator installed. Unfortunately, crime in the suburbs is he increase, according to the most recent annual report n the Federal Bureau of Investigation. An open garage door ight is an easy mark for thieves. And there's risk, too, door that's closed but unlocked.

losing a garage door with a radio-controlled operator inates the problem of remembering to lock the door. The locks automatically every time it reaches the "down" tion. Only the control button in your possession (or a cial key switch installed on the wall of the garage) can ck and raise the door.

ow that the Kleppers have had the operator for a year, 've discovered some more nice things about it. Rainy days, example. In their pre-opener days, driving home in a down- to a closed garage door meant only one thing: Get out, wet and open the door. Now, from the comfort of the car, Kleppers press a tiny button and up the garage door goes.

rs. Klepper also likes the idea of light automatically going nside the garage as the door opens. "I really feel much r when I'm coming home late in the evening from a meet- ' she explains. "Before we had the opener, I'd have to out and open the door by the light of the car headlights. was all right, but I never could see far to the right or of the garage. Even though I think our neighborhood afer than most, I always felt queasy. Now I drive into the ge without getting out. When I switch off headlights, I more than enough light to reach laundry entry door."

ne Kleppers don't even bother turning off the light. A pre- timer douses the light 90 seconds after the garage door is n and locked. With many installations, the timer is an on. The key switch mentioned above is another typical on, installed inside or outside the garage.

nechanic can mount and connect an automatic door ner to your existing garage door in about two hours. One ner is required for one door. A heavy-duty opener is avail- for a single door covering two openings. In the past, e installers have cut corners by connecting one opera wo doors. This may work for awhile, but strain on t rator will often put it out of operation.

ll operators have built-in safety features. One of the most i ant is the instant-reverse mechanism. On its downward jo the door may strike the handle of a bike or mower—or, wor arm of a young child. The moment the garage door mak act, the motor reverses and the door reopens to aw ner instructions.

ontrols for the door are contained in a radio signal tran er about the size of a pack of cigarettes (regular size operator is fitted with a receiver. The signal is set it opens only your door, and is not activated by other do als in the area or from citizen's band radios. Batteri rate the transmitter, while house current runs the do ner. Batteries should last for six months.

es for a set—operator and transmitter—range fr to $250. Installation adds another $30 to $90. Ask yo ds for the name of a dealer or simply check the classifie ne directory under "Door Operating Devices." It's p ssible to buy and install an operator by yourself if y mechanically inclined. ■



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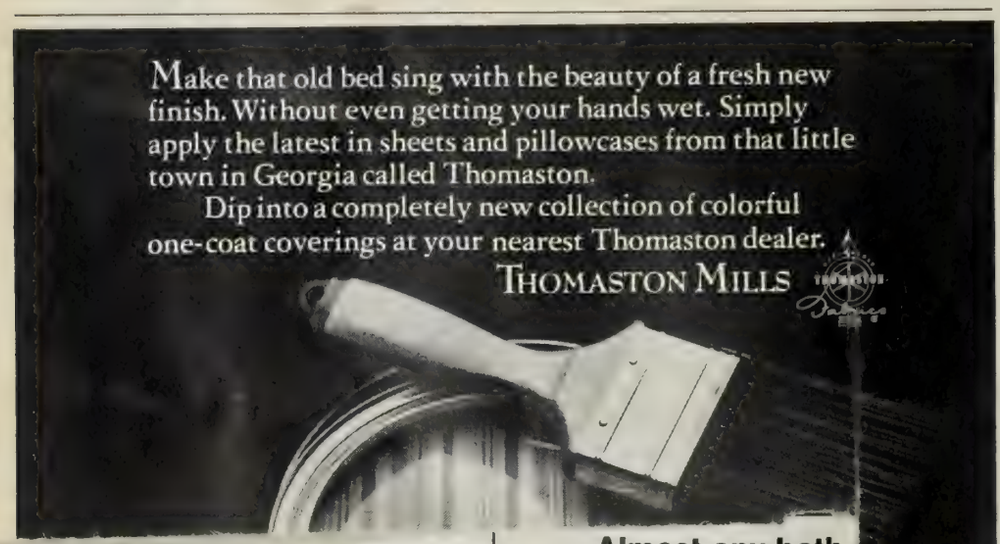
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fore you decide on the ba alone, weigh the change

EASY TO GROW HOUSE PLANTS

Yucca: an indoor tree that won't wither in a hot draft or die the first time you forget to water it

The trouble with many house plants is that they are easy to grow *if* the soil never dries out, the air is pleasantly moist and warm and you help fight off the bugs.

Yucca is not one of these plants. In fact, it is probably the toughest of all indoor trees, able to take neglect that would put most plants in terminal shock. Not just any yucca, of course, but the one shown



PHOTOGRAPHED AT PLANT SPECIALISTS INC. BY FELICIANO

Yucca's starkness pairs naturally with an old woven basket or with being planted in a terra-cotta container. The tree shown is 4½ feet tall and grows in a 12-inch clay pot with a saucer.

Y. elephantipes (el-uh-FAN-tip-eez), whic hails from Mexico and Guatemala. It ha only recently arrived in local plant shops but is no newcomer to container garden ing or to the collections of succulents i up-North conservatories. Sizes range fro four to eight feet tall.

At home, it needs full sun, average tem peratures, misting only to clean the leave and water when the soil approaches dr ness. Feed only in the spring and summe lightly. If you can summer it outdoors i sun, yucca will keep well indoors the res of the year in low light. Drafts of cold (n freezing) and hot air won't upset it, bu soggy, poorly drained soil will kill. On word of caution: The leaf tips of yucca ar needle-sharp; situate so that no one wi walk into it. □ *By* ELVIN McDONAL

(Next in our series on house plants: th polypodium, a sturdy, super-sized fern

The Potion of Love.

And how it began in Saronno 450 years ago.



We know that she was young. Blonde. Beautiful. And that she was widowed. But did she create the original Amaretto di Saronno as a thank you for her portrait? Or was it offered as a gift to express affection for Bernardino Luini, the now famous artist whose painting immortalized her in 1525?

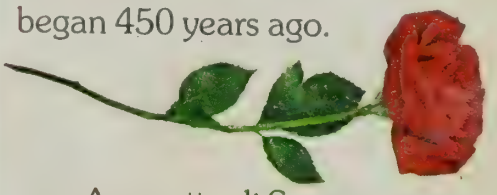
History has lost most of the answers—even her name—leaving us nothing but Luini's stunning fresco in the Sanctuary of Santa Maria delle Grazie in Saronno, Italy. And...her romantic liqueur. We still like to think Amaretto di Saronno is a liqueur that inspired a great love.



It's something for you to wonder about tonight as you discover its intriguing flavor and enjoy its provocative bouquet. This is Amaretto di Saronno. The original Amaretto. Brought here from Saronno, the village of love.

Only the Cognac region of France can produce the finest Cognac brandy. And only the vineyards of Bordeaux can ever produce a true Bordeaux wine.

So also, the finest Amaretto liqueur comes only from Saronno—where it all began 450 years ago.



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WHAT IS THIS THING CALLED



Instantly recognizable, never quite definable.
Captivating all, characterizing few.
Jewel-precious, yet without cost.
Such is Style, **the personal cachet so easy to covet, so difficult to capture.**

To explore the essence of Style is, to borrow from Churchill, an attempt to penetrate "a riddle wrapped in a mystery inside an enigma." Indeed, it is simpler to state that which Style is not than that which it is.

Style is not fad. Style is not fashion. Fad is mere fancy; fashion is fleeting. We flirt with fashion, we court Style. Furthermore, Style is not taste. Taste is studied. **Style is serendipity.** Taste is caution. Style is courage. Taste is the guarded expression. **Style is the free spirit.** To acquire taste is not to possess Style, yet Style is ever tasteful.

Why then, when each of us has *a* style, do those *with* Style earn our envy? The irony must rest with the imagery. **The quality of Style may be inexplicable, but it is readily identifiable.** We sense it when we see it, be it in demeanor, dress or design.

What then, is this thing called Style?

It is the omission of the obvious.

It is the unique personal statement—the individual sparkle in a routine world.

It is the chemistry that makes capital of the commonplace.

Who and what have Style?

Each of us could list certain people, things, surroundings—a Cole Porter tune, the Golden Gate Bridge...We always recall the way Tom Sawyer resolved the whitewashing of Aunt Polly's fence—now there was a lad with Style!

We have no fences to whitewash in House Beautiful this month, but we do have something to say about Style. Two writers with great Style—Marion Gough and Patrick O'Higgins—relate their personal views on the subject, and we have included a collection of rooms and homes that amply illustrate that Style can be expressed forcefully and in diverse manner. It all begins overleaf.

—THE EDITOR





GREAT STYLE OF FORM AND SPACE

A PURITY OF LINE AND THE CRISPNESS OF WHITE DAZZLE THE EYE IN A HOME OF FINE DESIGN AND DETAIL

Editor NANCY CRAIG

Replacing a century-old farmhouse on an estate not far from Chicago, this ultra-modern white stucco villa (*above*) is a direct response to a request from the owners for "a contemporary house with a soupçon of the classic." Indeed, Architect Will Quam's pavilion-type design contains many elements of a classical Greek villa: the column-like entryway (*top inset*) with its broad, pure lines, a spacious, skylighted atrium paved with white ceramic tile. The house was planned to be a summer and weekend retreat with an emphasis on outdoor activities around the pool and tennis courts. So the plan included extensive use of glass throughout, in numerous skylights and in tall, sliding glass doors, to bring the outdoor views inside all year round. The living area *(right)* is a wide-open space. The white tile is continued from the atrium and white textured walls flow continuously from the entryway through to the pool terrace beyond, giving the owners a view deliberately planned to take advantage of spectacular sunsets. Interior Designer Richard Himmel, ASID, did his part here with the lightest touch—mating pieces modern and antique into a monochromatic color play he saw as a perfect foil for the owners' extensive collection of South American artifacts. Two conversation groupings form focal points and, at the same time, lend intimacy to this expansive area by visually dividing it. Separating the atrium from the living area, a spacious white console table's sweeping modern lines define the length of the sofa and balance a combination of separate yet harmonious pieces —contemporary sofa and armchairs and the delicate, period touch of a pair of hand-painted pull-ups—all gathered around a richly colored Indian Dhurrie rug with a white cocktail table. Beyond this (*top right inset*) is a simpler grouping featuring two white sofas and a brightly cushioned wood lounge chair, all these flanking a clear Lucite coffee table that skims over a Borrego lamb rug. Sculptures and artifacts dot the walls from atrium to terrace, each one dramatized by special gallery lighting from the high ceiling.

Elements of the classic Greek villa help structure a stunningly modern framework for a vibrant furnishings mix

BILL HELMS









THE DRAMA JUST OUTDOORS IS ALWAYS WITHIN VIEW

Grouped all about the raised marble fireplace (*above left*), a colorful display of Indian-motif pillows and multi-hued cushioned lounge chairs creates still one more seating area. And many pieces from the owners' intriguing collection of artifacts, both primitive and interpretive, are used to set off the striking modern fireplace with a built-in opening for log storage. The view from here over the swimming pool and lawns is as expansive as the outdoors seen through the wall of sliding glass doors (*above*) along the adjacent seating area. The atrium entrance to the gallery living area (*left*) basks in the dramatic effect of

A pyramidal skylight brightens a dining space beside a lush indoor garden

a pyramidal skylight that provides an open, airy ambiance for dining, the very mood of the house itself. The round glass table and simple antique chairs seem to disappear against the snowy whiteness of walls and tile floors in a surround that is midway between outdoors and in (*right*). The leafy pattern of the dining chairs—each one hand-painted—is at one with the nearby sunken indoor garden of boulders, tropical plants and a small waterfall, whose splashing sounds add to the peaceful quality of the room. The garden continues immediately outside, as well, belying the glass wall, further emphasizing the unity of outdoors and in.









THE DEN, TOO, SHARES A GREAT POOL VIEW

Sunny colors and a cozy hearth cheer both host and guests

Striking colors set the tone for the cheerful den/family room/kitchen. A skylighted space that flows from the living area, it has its own fireplace and a full wall of sliding glass doors leading out to the pool (*left*). The sitting area is washed with color from the shag carpet, patterned like "a field of flowers," and a variety of patterns from Indian to calico to a patchwork look. The cooking area (*above*) is sleek, well-planned and well-lit by a skylight set into the orange ceiling. Here, a cook can watch the pots while chatting with guests in the sitting area or at the breakfast bar. As in any carefully planned kitchen, storage is paramount. A wall of white louvered doors (*center right*) closes for a neat, paneled look and opens (*bottom right*) to reveal pantries holding foodstuffs, china and glassware. There is a walk-in wet bar beyond.







LUXURY BLENDS WITH NOSTALGIA IN A QUIET MASTER SUITE

Order and serenity prevail in the cool monochromes and warm woods of the master bedroom (*above*). In contrast to the steamlined, contemporary mood of the living and dining areas, this is a retreat into soft, period elegance. Furnishings tell the story nostalgically: a simple metal-frame bed, a galvanized steel night table with sculpted look, a widely spaced arrangement of sofa and tufted chairs posing elegant contrasts of white upholstery against a deep wood graining. Designer and owners planned this room for a multitude of moods, as a place for many activities, be they reading by the window, taking care of correspondence at the secretary or sharing tea at a round table of polished wood. Accessories, too, were thoughtfully introduced—artfully but with restraint, leaving lots of open wall and table space, enhancing the sensation of light and air. The same airiness continues in the master bath (*below center right*). A deliberate study in luxury, it combines the carpeted softness of the master bedroom with the glass-wrapped pavilionlike feeling of the other rooms. Sunlight streams in through a jutting skylight, as well as through a glass wall that looks out on a small well-landscaped courtyard. There, tropical plants set off a free-form fountain sculpture by Eldon Danhauser. Pale marble and mirroring in the vanity and tub areas and white walls throughout reflect the light, carrying it into a small sitting niche (*near right*) with cushioned banquette-cum-storage unit. More greenery surrounds the tub. The plan (*far right below*) shows how this area gives the owners their own private access to the pool (*above right*). A resortlike setting surrounded by manicured lawns, the pool and its surrounding deck with white all-weather furniture welcome guest and host alike to summer days in dappled sun.

An inviting area for summer entertaining, the pool and deck are also designed to enhance the sculptural quality of the house itself

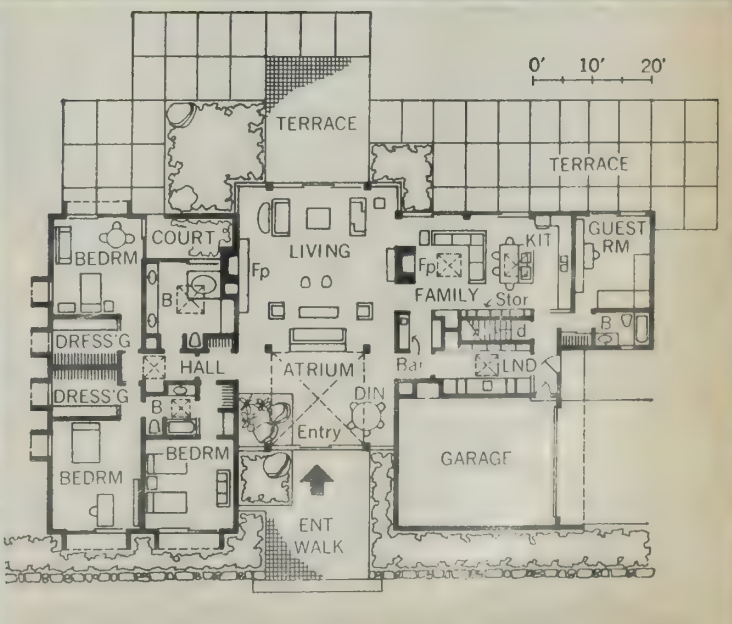




PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION






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TERRACE
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COURT
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WALK


GREAT STYLE
WITH DEEP, RICH





COMBINING A HEADY MELANGE OF DISTINCTIVE FURNISHINGS ESTABLISHES AN ELEGANT UNITY OF TRADITIONAL MIEN IN A ROME APARTMENT

COLOR



To Italian Interior Designer Alessandro Gioia, "The most important part of decorating a house is not so much to invent new furniture or to use sensational new colors, but to create an atmosphere that cannot automatically be reproduced." To this home in the old section of Rome and its owner, Fashion Designer Gianbattista Vanozzi, Gioia has given an inimitable Near Eastern atmosphere reminiscent of the 19th-century "European Orientalist" painters. Terra-cotta, a color of Egypt and the color of old houses in Rome, is dominant here, in the fabric-covered walls and furniture, given contrasting bandings of desert-country colors—ochre, red, black and blue. See this consistent use of color in the elaborate fringing of a lounge chair (*left*) and on the cushions of the low-built sofas. A 17th-century Italian oil hangs over the dark sofa, but for the most part, accessory furnishings evoke the Near East. Gioia himself designed the ivory-and-ebony coffee table (*above*), which holds a collection of Islamic boxes around a pair of candlesticks suggesting the Moorish servants in a Delacroix painting. More ivory-inlaid ebony is seen in the 18th-century Egyptian table (*right center*), where Egyptian artifacts are displayed under a splendid example of Near Eastern metallic tapestry.

EMMETT BRIGHT















EXOTIC ACCENTS FROM ANOTHER WORLD

Gioia has given the Vanozzi apartment an "Arab Room" (*left*), which opens to a terrace, as rooms in Arab houses do. Walls are covered in a sand-color narrow-stripe fabric, suggesting the tent of a desert chieftain or the awninged *souks* of Tunis. Over the sofa, an early 20th-century sketched view of the Nile gives an impression, at quick glance and most appropriately, of a hazy, shimmering mirage. Inlaid tabourets are Syrian, the rug an antique kilim, the brasses typically Islamic. The mirror (*above left*) is a particularly intricate piece of 19th-century Egyptian handcraft, ebony inset with ivory. Vanozzi's bedroom (*top*) is a quiet echo of the earthy ochre, terra-cotta and black elsewhere in the home. Highlighted over the bed and serving the visual purpose of a headboard is an antique Persian painting on glass. The slatted chair is Syrian, inlaid with mother-of-pearl, its back crowned with a mother-of-pearl carving. A construction of tusks provides a magazine table/bench at the foot of the big bed. Adjoining the bedroom, the bathroom (*above right*) repeats the sandy-gold colors. Shower curtain is a draping of old Paisley fabric, hung on gilded rings. For decoration and utility, there's a line-up of Near East brass containers and, on the inlaid tabouret, a 19th-century European-Orientalist bust modeled after a Moorish potentate and a pierced-brass lamp.

FOR DETAILS, SEE PRODUCT INFORMATION

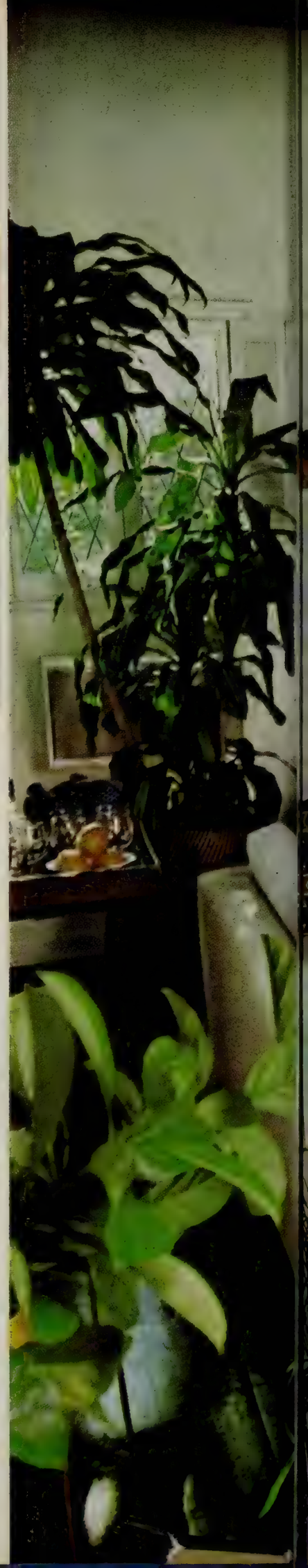




warm woods & mellow accents grace a captivating assemblage in a fresh expression of colonial motifs

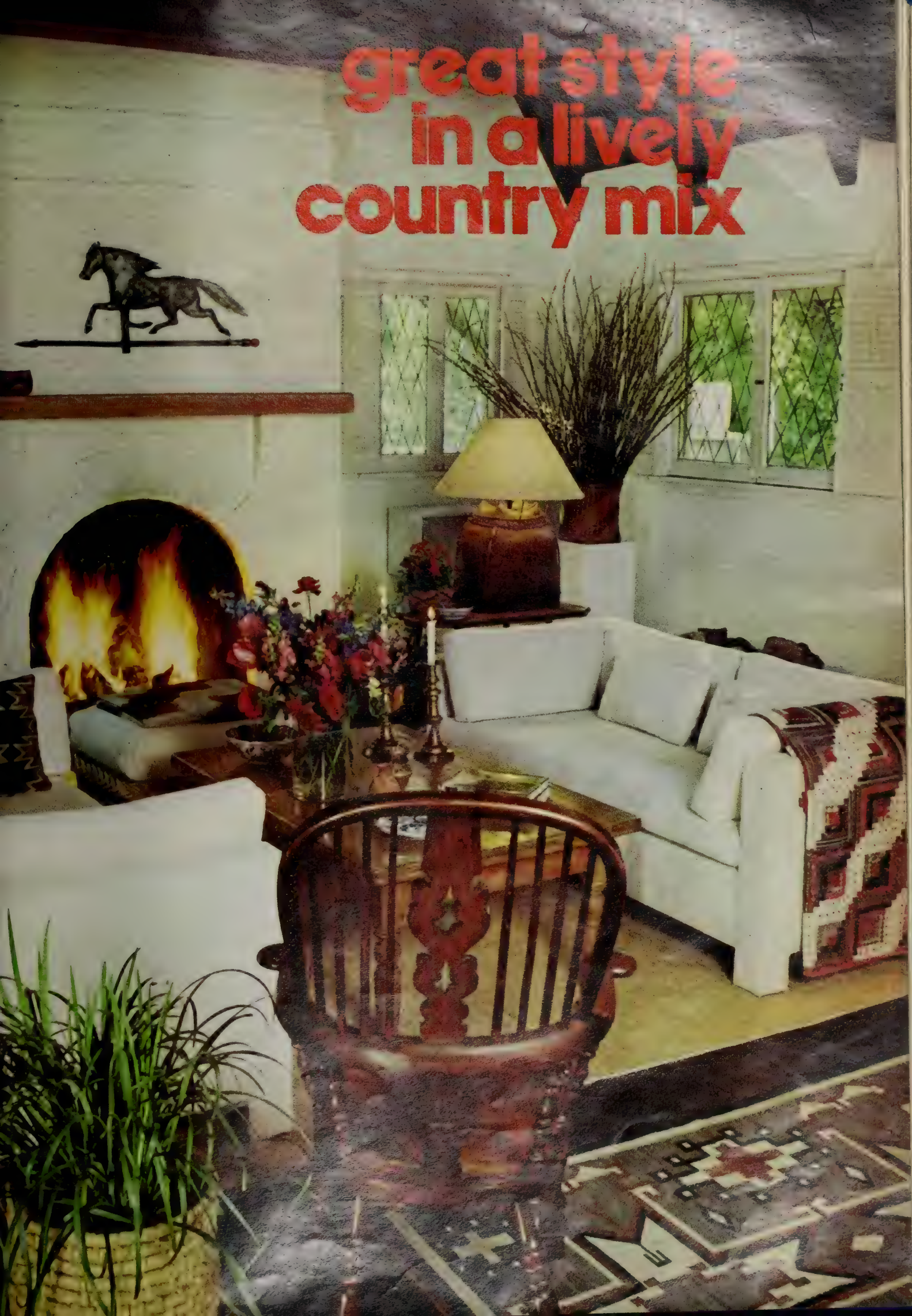
By JOAN DEKTAR □ Quilts and weather vanes, Indian rugs and pine tables are familiar accessories in today's decorative look backward. But in the hands, and house, of Hal Halverstadt and David Williams, these stock items have been handled with a finesse that captures all the purity of the country feeling—and a long-term personal commitment to these things from the past that the two of them most enjoy living with day to day.

When Williams and Halverstadt met, both were working for a record company and—"way early on, before it became a fad"—already collecting baskets. This interest led them to open their own shop, Gazebo, now a mecca for Los Angeles decorators. And three years ago, "while driving around on a Sunday afternoon," they found their own country place, tucked away amid hedges and shady old trees in the middle of an urban landscape rife with high-rises. "The important thing was the dark ceiling," Williams notes. "The beams had been shipped around the Horn from England by the clergyman who built the house in 1923. We did not intend to change that, but thought all the white would help balance it, with lots of plants to soften." They originally put camel-colored sofas in the living room but, "Somehow, that was all wrong." So they switched to the white couches (*right*) "and with that light sisal rug, it worked." Both had "quilts we grew up with," but their other antiques have all been collected in the past five years, including the old pine kitchen table cut down to coffee table height (*above*). And everywhere, they've used their baskets—to hold plants and flowers (*left*), to give interest to the simple mantel, to intrigue and delight the eye wherever one turns.



JELYSE LEWIN

great style in a lively country mix




HISPANIC MEXICAN ART





past & present live in airy harmony

Just as early Colonists turned to the Old World for many of their furnishings, Williams and Halverstadt have freely mixed their pieces to get the total look they like. In the dining area (*left*), the pine armoire and table are French, the Victorian birdhouse on the wall is a Pennsylvania antique, but the chairs seen with them are reproductions. "What's here is just basic terrific techniques," Halverstadt explains. "I love good craftsmanship—and I'm all for repro chairs because they are sturdy and it is hard to find good old chairs." That spirit is seen again in a bedroom mix (*right*) of English bamboo stand with 17th-century French trunk and Scottish basket chair. Many baskets—including fine Shaker, Amish, American Indian and French examples—are used in table arrangements (*above*). Still others hang from their kitchen ceiling—"a simple approach but a nice way to soften a room," says Halverstadt. "And besides," adds Williams, "baskets love kitchens because of the oil that's in the air from cooking."



A designer draws upon his personal art collection to create for himself living spaces of splendid sophistication



Rich reminiscenses of the Art Deco period fill the New York apartment of Interior Designer Noel Jeffrey and his wife, creating a striking background for their collection of posters and drawings from the 1920s and 30s. The living area (*right*) plays an arrangement of pale, nubby seating units against the deep, sleek surfaces of Chinese red lacquered walls, the gold-papered ceiling and a beautifully grained antique armoire (*above*). To enhance "undistinguished oak plank floors," Jeffrey had them scraped to their natural color and stenciled in a gridwork pattern that changes as it flows from room to room. Mirrors play a big part, too, adding drama to the window shutters and corner desk (*left*) built into a mirrored wall. Designed for at-home work and correspondence, it doubles smartly as a buffet server for the Jeffreys' frequent entertaining and is also conveniently equipped with an outlet for an electric coffee-maker.

MARIS/SEMEL



GREAT STYLE WITH DECO DRAMATICS





The quintessence of Art Deco overflows in the lushly printed "Quintandinha," wallcovering that swaths the foyer (*left*) with plumes and spikes of pure white on darkest green. Named for a spectacular hotel built in the late 1930s and still standing in the highlands of Rio de Janeiro, the pattern recalls that structure's interiors of flowing plaster-work and graceful lines as they were originally designed by Dorothy Draper. A wall-mounted console in dark green lacquer, designed by Jeffrey, completes the foyer, with stabs of white in a stylized mirror, vases and nearby bench. Arched glass doors leading to the living area are functional and decorative, letting daylight enter this windowless area. The foyer also leads into the dining room/den (*below left*), visually separated by a free-standing wall unit built by the owners to house television, books and crystal on one side and display artwork on the other: a Robert Bonfils gouache

Reaching back in art & artful pattern

on top, a pencil drawing by Jean Dupas below. A large poster by Ludwig Holwein is seen on the adjacent wall. The dining/den area (*right*) serves both purposes comfortably with a curving sofa upholstered in Gilford vinyl—a leather-lookalike—and piled with wool and cotton pillows. Given a scheme mostly in beige tones, the space is infinitely restful as a den—where family and friends can sit to chat or curl up quietly and watch television—equally roomy as a dining room. As here, with round oak-topped table and two chairs pulled in from the bedroom, it seats four with ease. To serve six, the Jeffreys substitute a 42-inch tabletop; for eight, they set up a rectangular table and pull in more chairs. Very flexible, very easy. And both the white, high-gloss walls and subtle colorings serve to show off another Deco find, a large poster by Gesmar adding drama to this space.


C. Gesmar
MISTINGUETT





Bedroom basics: open, bright & very flexible

In surprising contrast to the rest of the apartment, the master bedroom (*right*) is a sparsely furnished space that hasn't a single piece of art on the walls. The colors are deliberately bright and beaming: shocking pink ceiling, yellow walls, white-painted floors and trim. "It always seems so full of sunshine during the day," says Jeffrey, "but when the lights are dimmed, it becomes soft and serene." Only four pieces of furniture fill this room—the bed, two ash chairs bought by the Jeffreys from the *S.S. Coronia*, refurbished and covered in cotton stripe to pick up the colors of the room, and a unique multi-purpose desk-cum-headboard. A custom design in white Formica, the desk serves first as an operations center for Mrs. Jeffrey. As a dressing table (*top left*), the top flips upward to reveal a mirror, with individual drawers fitted for jewelry (lined in Ultrasuede) and cosmetics. Additional drawers are set up for household business, with files for recipes, bills and forms. Still others are designated for stationery and banking forms. The sides of the desk have been fitted with drawers that pull out to serve as night tables for each side of the bed (*bottom left*) and push back into place when not in use. Controls are placed here for the utmost convenience: a dimmer button for room lights and an intercom extension that connects to the front door of the building. The Jeffreys, who are quick to see the added possibilities of every room, also utilize their spacious bedroom for large dinner parties, seating as many as 18 people at round tables set up around the bed and desk, now used as a buffet.

FOR DETAILS, SEE PRODUCT INFORMATION



IN SEARCH OF STYLE

By PATRICK O'HIGGINS

"She has more style in her little finger than a shark has teeth!" I couldn't help but cock an ear, and even tipped my chair back in an effort to discover the identity of this carnivorous paragon.

That was when the bus boy dumped the béchamel in my lap.

Diana Vreeland's voice trailed away—like a foghorn or an osprey into one of Grenouille's exuberant bouquets—as I darted to the men's room, none the wiser.

When I returned, she had left the restaurant.

Diana Vreeland, who has revitalized the Costume Institute of New York's Metropolitan Museum of Art with a series of mouth-watering and eye-popping extravaganzas, including the current Russian fantasy, is a lecher for words.

She recycles them as if they were old bicycle tires.

Her nimble tongue alights on a shopworn expression and *boom*—it spreads like the measles.

Style is her latest pet.

Style!

Who on earth was she talking about?

Style!

How I pondered the meaning of the word.

> "Style is being so totally secure as to wear a frayed collar when asking a duke for his daughter's hand in marriage..."

Is it a pulse-point or a heartbeat; can it be acquired at Tiffany's or Macy's; is it taught, like the Hustle, by Regine; or is it one of those mysterious fringe benefits available at Maine Chance, featured in Doctor Neihan's rejuvenation clinic in Switzerland, dished up at the Reserve de Beaulieu, dispensed by Doctor Pitanguy when tucking away at flabby flesh in lovely Rio?

My, how it bugged me, that word . . . *style*!

Like red china, I wondered, was it never, ever to be used on a pink table cloth?

Style.

Truman Capote, no slouch himself when it comes to words even if Gore Vidal *does say* he's a magpie, soon latched on to style.

"At an early age," the Tiny Terror trilled away in one of his rare interviews, "I knew the difference between style and no style." *Bravo*! "I could instinctively tell if a thing had style even if it was ugly." *Clever lad*! "Style is everything. It really is at a certain level. There is no such thing as a literary artist without style." *Bang on*!

> "After all, only two things matter in life: saving time and wasting it!"

Whereupon Truman Capote listed a few literary artists blessed with style. They included Katherine Anne Porter, Willa Cather and Truman Capote.

And that, *precisely*, is the problem with style.

What's sauce for the goose isn't always sauce for the gander. One man's fix is another's poison. And vice-versa.

Style!

The French, generally speaking, have far more style for city life than for country life. The British, those who still manage to retain a brace of ancestral homes, are experts at creating a nice, if drafty mood. There are always masses of fresh cut flowers; the hot breakfast is hot; guests are left to their own devices and can even pop around from one bed to another as long as they don't disturb the horses.

"Style," art historian, *bon vivant* and New York gallant John Richardson emphasized, "is being so totally secure as to wear a frayed collar when asking a duke for his daughter's hand in marriage—of course the shirt, belonging to that lovely, frayed collar, should preferably have been made by Charvet some 20 years ago in Paris . . ."

Style?

A butterfly's wing, you'll say.

But is it masculine, feminine or neuter; active or passive; individual or collective?

I was then struck with the singular thought that it was (A) *Human* and (B) *Personal*.

What a relief!

And since it was a lovely Sunday morning, I pranced cheerfully off to the nearest church where the Mass —now celebrated in commonplace English instead of uplifting Latin—has lost all of its style.

So have poor Colonel Sanders' chicken wings!

Style, after all, *is also a sort of magic*: in a chicken wing, or a voice, a gesture, a word, a deed.

So I now telephoned Truman Capote at his villa in the Hamptons hoping he might wish to expand on the subject—since I was not quite so vague about it—and even produce an ineffable or saucy comment.

> **"Mustard jars from Fauchon have style – if filled with marigolds"**

But he was away on a cure.

At least that's what he said in a voice that sounded strangely like Katherine Hepburn's when impersonating Minnie Mouse.

Undaunted, I next decided to try out Halston.

Who, who indeed, could be more conversant about style than the *Numero Uno* of American couture?

Besides, Halston is a charmer. He lives in a huge, brown glass house with a parrot and a Jacuzzi.

No one, in all of New York, serves better cocktail hors d'oeuvres.

They are called "Teases."

"Have a tease," says a waiter, "a minute in the stomach, a lifetime on the hips!"

These teases are handed around with great style, nestling in little

vicker baskets, on a cosy bed of Swiss linen designed expressly to enhance them: pink for caviar, gold or pâté de foie gras, puce for cheese lip.

"Style, pettikins?" Halston answered the telephone with his own voice. He sounds like the Duke of Edinburgh impersonating Fred Astaire. "Style's a baseball shirt or a Fantin Latour or an old Cord or the

Style? It can sometimes be found in the palm of a man's hand. But first you must find the man!"

Concorde! After all, only two things matter in life: saving time and wasting it!" He paused.

"Go have a look at Bloomingdale's windows. They have style. So does their bread department!"

I did.

Saints-in-heaven!

Several armless mannequins, all impeccably dressed, were doing unmentionable things to other armless mannequins.

I beat a hasty retreat.

One telephone call led to another.

Jacqueline Onassis was out jogging but Jackie Rogers—pizza queen, *perruquier* and boutique queen *par excellence*—was sitting hard by her cash register. (Where else?)

"Style, honey?"

Her voice has the smooth kick of a French Seventy-Five—champagne, really iced, with brandy: soft, alluring but punchy.

"Style died with Daisy Fellowes!"

Now Daisy Fellowes, I'll admit, is a name to conjure up the past, dissolve the present, becloud the future!

Few are alive today, besides the odd old rip such as myself, who will remember Daisy Fellowes.

She was a legend, and legendary, who invented studied simplicity, indifference, assurance, perfection and *toupet*—that's cheek, in French argot.

Daisy Fellowes also invented, or reaffirmed, style—personal style!

She created her own fashions, her own ambiance, her own small world. The turtle-neck sweater (filched from a Breton sailor) owes its existence to her. She wore sequin dinner jackets, cut as if for a man, long before Schiaparelli invented them. She owned a huge *black* yacht called *The Sister Anne*.

Daisy Fellowes was a child of the 30's . . . Still searching for the perfect quotation, for another whiff of the past or a sniff at the future, I called Gerry Stutz, Bella Abzug and Maxime de la Falaise.

It's odd, but few men—with the exception of the late Ali Khan, Robert Redford, Cary Grant and Laurence Olivier—have style.

Known men, *that is*. Unknown men are legion and legend, and that includes butchers, bakers and candlestick-makers.

Gerry Stutz, President of Henri Bendel's and one of the last dyed-in-the-wool, true-and-blue purveyors of style, was feeling frisky.

"Mustard jars from Fauchon," she said, "have style—if filled with marigolds. But first you must eat the mustard. It's delicious. You can buy it in the store," she added cheerfully.

Bella Abzug, bless her heart, felt that certain hats had style—particularly those with brims. They didn't help her in the long run.

Maxime de la Falaise—in addition to designing some of the prettiest blouses on Seventh Avenue—is the last, great Medieval cook to be found on New York's Upper West Side.

"I'm experimenting with flummery, salmagundy and lark's tongues . . ." Her voice was one long, hushed innuendo, until she sang out merry as any scullery maid, "English marmalade, Mick Jagger and printed chiffon all have style, *and so do lark's tongues*!"

"The 20's epitomized jazz, the 30's style . . ." I again heard, at a very great distance, Noel Coward's world-

"Style is nothing more than a word. My concierge has style. I can no longer afford it!"

weary voice.

Noel Coward's alliterations had style. So did the decorations he favored for his homes and this included bathrooms—designed, of course, by Elsie de Wolfe.

Strange! But how few people know interior decoration was invented by women.

All were pirates and swashbucklers, to be sure, but also ladies. Ladies born as opposed to ladies made . . .

Elsie de Wolfe led the group. It included Syrie Maugham, Ruby Ross Wood and Dorothy Draper.

"Why it's beige," Elsie de Wolfe ululated upon first viewing the Parthenon. "*My color!*"

She then went beserk, as was her habit, creating a sea of beige: beige salons, *bibliothèques, petit salons, chambre à couchers, salle de bains* (her bills were *always* itemized in French).

And in the *salle de bain*, the bathroom, that is, those "unmentionables," as Elsie de Wolfe called toilets, were camouflaged with antique, Louis XV canewood chairs—or armchairs . . . if the client was sufficiently rich *and* fat.

I remember calling on Elsie de Wolfe, right after the Second World War, in her green-and-white house she had decorated for herself hard by the Beverly Hills Hotel.

At 90-plus, weighing 90 pounds *with all of her jewelry*, she still sat bolt upright but with her back facing me.

We chatted through a mirror. Her white gloves batted the air for added emphasis, a large, square-cut emerald that was the clasp of her necklace was all I could see of her besides a straw boater perched on a few of her remaining violet curls.

"Style?" Elsie de Wolfe sighed, "Versailles, a chaise longue, the freeway to San Diego . . ."

"Style?" Babe Paley claimed, "is the right ground-covering in the right garden!"

"Style?" Elsie Woodward was more emphatic, "can sometimes be found in the palm of a man's hand. But first you must find the man!"

Then finally I remembered, *yes finally*! Style! Who else but Coco Chanel?

Colette called her a little black bull; Cocteau, a little black swan.

She was a big mouth, for such a small woman, but utterly fearless.

I once had the privilege of seeing her working in her studio. She couldn't sketch or even sew but designed a dress by draping the fabric on a model—and then attacking it with a large pair of steel scissors and a mouthful of pins.

The waste was considerable but the results were fabulous.

Observed from afar, huddled on all fours, Chanel wearing a white smock and a soup-plate hat might easily have been a girl of 16.

In point of fact, she was 86!

Her style, *her life style*, was based entirely on two ephemeral qualities the French most admire: taste and logic!

"Imagine!" Diana Vreeland said quite recently, "Chanel is in the encyclopedia. I wrote the blurb!"

Officially, Mademoiselle Gabrielle Chanel lived in a setting of Byzantine

"Style is a way of life. Stylish is an affectation!"

splendor over her shop on Rue Cambon; unofficially she slept in a setting of the utmost simplicity, across the street, under the eaves of the Ritz Hotel—in two tiny rooms.

These were furnished with the same painted wood fixtures and narrow brass bed usually reserved for ladies' maids.

"Sleep is a serious business!" she would growl. "It requires a serious setting." (*Continued on page 100*)



This might be a guestroom in a French château—a natural ambiance for the flower-flurried linens of the respected house of Porthault, those precious, pretty, pricey elegancies that spell out grand luxe. But this is an American country-house guestroom, created by the interior design team of Cultra-Fairholme, relying chiefly on one single fabric to give potent personality to a small space. Its field flowers are, in-

A small room is made stylishly memorable with sheeting that marries a luxurious look and an easy-care fabric, joined with perfectionist detail

deed, a bona fide Porthault pattern, borrowed with the French company's blessing by Wamsutta Mills, which has printed "Les Fleurs" in precise facsimile on no-iron cotton/Fortrel sheeting. Quilted coverlets, dust ruffles and pillow shams in both American and Continental sizes have been fashioned, too—along with little breakfast pillows—all to complement the sheets and pillowcases and give a bed perfectly matched prettiness. Around such lovely ready-mades, the designers used the same sheeting for generously full, generously ruffled draperies, hung over organdy curtains (*left*), covered a cluster of cushions (*right*) and then topped and trimmed a table skirt (*lower left*). All have the typical Porthault couturier touches in meticulous piping and scalloping (*see close-up, below*). And as a final, perfectionist detail, they've made a tray cloth and napkin in the same easy-care sheeting for a stylish breakfast (*below right center*).

FELICIANO

DECORATOR DEFINITIONS

5 STATEMENTS WITH STYLE



Harrison Cultra & Georgina Fairholme give a guestroom a Gallic flair with classically elegant field-flower sheeting





2 Cindi Mufson uses soft peachy tones to give lacy illusion to a one-room habitat

This is a total environment, designed by Cindi Mufson for a young career couple who can work, entertain and sleep here. It is a utilitarian room, but its hard-line, pine-paneled practicality and cabinet-hidden desk, storage and bar unit are gently softened in "Dior Lace," a peach-blush pattern in Wamsutta sheeting and Wamsutta-Trucraft fabrics, of easy-care Celanese fibers—Fortrel, Fortrel/cotton, Celanese Acetate.





Dressed in a ready-made acetate antique satin coverlet, the bed's an innovation in a multi-purpose room; instead of being hidden, it's an architectural prominence (*left*). The same antique satin, custom-quilted, covers the wall and extends like a trellised canopy across the ceiling (*top left*). A Mufson design, the bed is a pine frame for box spring and mattress. A pine-framed, cushioned hassock provides seat-





ing. Marc Bohan of the House of Dior designed the trellis of criss-crossed lace that patterns Wam-

A trellis-pattern fabric takes on the role of architecture

sutta's Fortrel/cotton sheets, pillow cases and shams *(above)* and, in reverse color, the antique satin of the ready-made bedspread. The satin is used again as a single drapery at the windows, paired with a single curtain in Fortrel sheer *(far left)*. It then becomes wallcovering and upholstery in Cindi Mufson's clever turning of a corner *(right)*. Here she has put a skimpy area to use as seating and entertaining space, building in a triangular pine-framed banquette-sofa and lighting it with space-saving, wall-hung lamps. As wallcovering, trellis pattern creates an illusion of space; its quilting helps quieten sound □ *Editor* JACK MACURDY

FELICIANO

3 Mario Buatta puts a mark of livable quality on the bedroom of a mansion



An exemplar of what top-drawer decorating is all about, this bedroom by Interior Designer Mario Buatta is primarily a pleasant, civilized and livable refuge, which is what a bedroom is intended to be. Everything you see here is an excellence of its kind, from the documentary 17th-century toile de Vence bed hangings to the perfect workmanship that stitched the narrow welting on the Syrie Maugham chair at fireside. Furnishings are primarily

Everything is an example of excellence of its kind, in a mix of many genres

one-of-a-kind antiques—by the hearth (*left*), a Regency chair, penwork checkerboard-top worktable, 19th-century baby's Turkish chair and an English ceramic hare, and by the bedside (*top left and right*) an oak tripod table typical of the Isle of Wight, an antique Chinese trunk in rattan.

Only an educated taste could put together such a mix of unstinted quality with such an easy-going, unstilted result: this room where people who appreciate the best can live with it in daily contact with the flower-painted silk cushions on one's easy chair or the elegance of Porthault linens on bed and breakfast tray. Several ideas to adapt: the sunny yellow linings of the bed draperies and the testerlike canopy that hangs by chains from the ceiling

The total is a pleasantly civilized refuge, which is just exactly what a bedroom is intended to be



(*right*). See Michael Murdolo's hand-painting of the floor, its stars and sunbursts taken from an American quilt. See, too, the fine, scratched-glaze enameled walls, combed by Buatta. Room was done in Giralda, the mansion of the Dodge Estate in Morristown, N.J., for "A Mansion in May," a decorator showcase event sponsored by the Women's Association of the Morristown Memorial Hospital.

MARIS/SEMEL

Editor JACK MACURDY



4 The Cultra-Fairholme team uses sheeting in antique motifs to help a living room hold its poise when it's a guestroom, too





Harrison Cultra and Georgina Fairholme have designed a living room where the reality of an extra overnight guest can be carried off in style. The clue is "Imari," a sheet pattern by Wamsutta Mills, its Japanesque colors and forms derived from the famous porcelains. Here, it's used as round-the-clock upholstery and drapery as well as to furnish sheets and pillow slips on a sofa bed (*left*) and an Italian Biedermeier daybed (*below*). And the classic pattern translated into "Ultracale" cotton/polyester is as gracefully in character with this room's fineness as the antique Imari plate on the mantel, the Carl Milles sculpture, an Art Deco screen and the Early Modern coffee table by Jean Michel Franc. Its importance is further enhanced by the designers' insistence on treating the fabric with meticulous workmanship. See the draperies banded in grosgrain (*above*) and the cunningly appliquéd pattern repeated as an edging for the circular, striped table covering.

When beds are turned down, a unifying pattern of important design quality in sheets, draperies and the upholstery preserves a mannerly tenor







FELICIANO



5 Goslee & Moore Ltd. turns an attic room into a boudoir bower

A pink-cloud aura and clever furniture placement hide the jogs and quirks of a dormer room

Under the eaves of the old Dodge mansion in Morristown, N.J., Interior Designers Nancy Goslee and John Robert Moore II subdued the architectural quirks of this bedroom with pastel polka-dot wallpaper and Swiss eyelet embroidery draped to the nines. An adroit placing of the bed in a dormer window niche (*right*) blanks out the window and turns the jog to advantage as a perfect background for the Country French headboard. Similarly, a sloped ceiling corner was made to frame a ruffled dressing table. Giving the room a pink-cloud aura as light and airy as the bed's appliquéd pouf and Madeira embroideries is the sitting area *à la française*, its cushy sofa covered in a winsome pattern of Beatrix Potter bunnies, all on a floor hand-painted in a lattice of blue ribbons by Robert Jackson. Upholstered pieces and screen are from Goslee-Moore Ltd.; other pieces are antique. Room was decorated for "A Mansion in May," a showcase house benefits for the Morristown Memorial Hospital.

MARIS/SEMEL; FOR DETAILS, SEE PRODUCT INFORMATION



A BEDTIME STYLE STORY

Just 10 years ago, the first designer collection of sheets and towels was introduced to mass merchandising. Before that, there was mostly white—with a few pastels, perhaps a rose or two. None of the excitement, the chic, the spirits we have all come to expect when we now enter a bed and bath department. The beginning was 1967, when Springs Mills asked Italian fashion great Emilio Pucci to try his hand at towels. The stunning results brought on *The Designer Influence,* a force that has changed the look of almost all sheets and towels, blazing a trail of new expressions now also seen in *The Museum Influence* and *The Feminine Influence.* From the best of the three have come designs of lasting distinction—and a great bedtime Style story.



THE DESIGNER INFLUENCE

At their best, the designer collections offer spirited pattern and color that adapt readily to many individual interpretations of style, as in these free-flowing designs by Bill Blass.

The very mention of Bill Blass's name conjures up definite meanings and connotations. Bill Blass the man is a person with Style; Bill Blass the designer is a fashion superstar whose designs transcend the vagaries of fashion to offer an approach to a way of dressing. Not surprisingly, his bed and bath fashions follow the same thinking. They—and collections by other fashion designers—leave it to us to put together the pieces to express our own individuality, to transform the mood and look of a room by changing sheets, or spreads. In short, to achieve Style. Even the same sheets in different colors can give a totally different look, as seen in the two rooms above, both using Blass's new "Classic Lines" for Springmaid. Joseph Cicio of Macy's New York created a leather and gray flannel room, seen at top left, dressing the bed in "Classic Lines" in black and camel, one of the six color combinations (we show two) available. The same sheets in blue and white take on sparkle and dash in the upbeat room at top right. And all the "Classic Lines" colorings can be color-mated to towels (*left and right*).

BILL HELMS





Bill Blass has proven himself a master of fashions for bed and bath. These designs are from his fifth collection and the sixth is in the works—surely the record of a winner.

The designer collections are, of course, individual expressions of particular design forms—and are superb ready-made decorating tools that let us evolve our own personal ways of living with those design genres. The versatility they offer is seen once again in these rooms using Bill Blass's "Falling Waters" assemblage for Springmaid. For this, his fifth bed and bath collection for Springs Mills, Blass has zeroed in on the power of rich, strong colors with white or pale tones. In "Falling Waters" (*left*), a pattern with the rippling look of frothing, bubbling streams, he's carried the palette a step further—into an ombré look with dark brown or blue or high-fashion tea rose softening to a lighter tone of the same color. Two-tone borders edge the comforter, spread and pillow cases, with a grid pattern adding tailored impact to bottom sheets, spread, comforter, one style of pillow cases and towels (*top left*). In the brown, "Falling Waters" assumes an earthy, natural feeling, especially when combined with accessories like the plants, baskets, rope-motif mirror and brown lacquered table in the







oom at left. Understated elegance with a quality of ease and comfort are foremost to glass, and nothing could reflect that better than this easy bedressing—an upholstered base with the simple daytime (and nighttime) topping of stacked pillows and comforter. And yet a special touch here was the application of the sheeting to the walls, encasing the room in an envelope of the cascading pattern. "Falling Waters" spread, sheets and pillow cases set up a decidedly nautical mood in the blue-and-white room above. The tapestry, called "Dunes and the Sea, II," by Milton Avery, is from Pace Editions, as are the other lithographs seen on these pages. Stacking Italian plastic tables hold blue-and-white Chinese vases, while a striped rug replays the room's two-part color theme in yet another easy-living and free-flowing manner.

THE MUSEUM INFLUENCE

Bedtime artworks copied from historical treasures in our great museums can add a touch of the special to any setting.

There's probably nothing that speaks more eloquently of the timelessness of good design than the bed and bath fashions translated from textiles preserved by our great museums. And the arrangement benefits all concerned. We as consumers benefit because we can buy—for very small sums—true adaptations of traditional design treasures on items made to live with today. Museums gain through the royalties paid them by the manufacturers and manufacturers benefit by having large and important inspirational design sources always at hand.

Illustrative both of the rich heritage and modern adaptability offered by all such collections is this "Newburyport" pattern from Springmaid's "Metropolitan Museum of Art Adaptations." It is especially timely, because such 18th-century French block-print motifs with detailed flowers were a favorite of Colonial America. But "Newburyport" is equally at home in neo-Georgian rooms and in our contemporary setting (*left*) with Louise Nevelson lithograph and striped tapestry by Gene Davis, both from Pace Editions. Textured bamboo wallcovering, Mexican tile and a wicker chair plant this room firmly in the modern idiom. The "Newburyport" sheet and ruffled shams here join Springmaid's "Slumber Suede" bottom sheet, cases and Chamois comforter, but the same basic theme can take a quick new twist with a switch to "Newburyport" comforter over brick-toned sheets with washable suedelike border (*lower left*). Or, you can use one great flow of pattern over-all and tailored pillow cases (*left*).



THE FEMININE INFLUENCE

Not to be denied, even in this realistic age, is the design impact of women who want at least a part of life softened with romance.

There will always be romantics—and even now, in the hard-edged 1970s, the romantics are making their preferences felt. Perhaps it is, for some, a desire to know again the luxury of femininity as a refreshing contrast to a fast-paced day at the office; for others, it may be an expression of a lifelong-preference for living at least part of their hours in the Romantic Style. Together, they have generated a new wave of romanticism, with full complement of ruffles, eyelet, lace and pastel colorings. Except for the circular table skirt (*above*), everything in the bower at top right is available ready-made—and the table covering is made out of the same Springmaid "Peignoir Pastels" sheeting that's seen on the bed. Nostalgic eyelet trims the Springmaid "Queen Anne's Lace" bed skirt and comforter and pillow shams, available in white or in a creamy coloring called rice paper. French wallpaper and a Portuguese rug continue the interplay of soft, muted tones, with a Ronnie Landfield oil from Pace Galleries as a restful accent.



THE EVER-FRESH DAISY



Who says the consumer does not prevail? The long history of Springmaid's "Fresh Daisies" illustrates that public demand can be acknowledged, for "Fresh Daisies" was first introduced more than 10 years ago—it's still going strong today. Is it the charming flower or another side of the new wave of romanticism? It's hard to guess the correct answer, but whether in yellow, pink or blue, this is a real favorite. And like all the bed fashions pictured on the past few pages, it's Style in an easy-care blending of cotton percale and polyester.

FOR DETAILS, SEE PRODUCT INFORMATION

Style is...

'a nose for excellence... the dull don't grasp it at all, they mistrust those who have it'

So far as I'm concerned, Style is a conundrum in semantics—something far better sensed than described. It's an aura, an essence of distinction surrounding whomever or whatever is said to have it. You know it's there, but it defies the succinct, single-phrase definition.

Although I couldn't name it at the time, I think my mother was the first person I ever knew who had what I'd now call Style. And she literally hit me over the head with it. When my childhood peers were going around in felt porkpie hats from Best's, I was put into tricorns and Scotch turbans, made at her command by Mrs. Comerford, the milliner. Mine not to reason why, although I should personally have opted for the porkpie uniform and perhaps a pink chiffon chapeau with rosebuds for Sunday. But, as they say, No way.

On the domestic scene, our lamp shades were not pale shirred silk, dangling with fringings, like other people's; they were stitched by Mother of odd pieces of Oriental embroideries. Who else at that time of the world would have thought of such a thing? In retrospect, she was always ahead of her time. Long before Mexican bean pots and Siamese Buddhas were considered acceptable wherewithal for lamp bases, she had figured out a way to make a lamp out of a cloisonné vase. And a good 20 years before decorators latched on to it, grass cloth on gilt foil covered the upper walls of the sitting room we were pleased to call the library.

Our piano was innocently undraped by a voguish Spanish shawl, but another shawl—her grandmother's Paisley—covered one of our armchairs and created something of a *cause célèbre* in the family. How did she *dare* to cut up an heirloom? I don't think she considered this daring at all. She simply had what she thought was a good idea and carried it out. I imagine this presupposes a kind of inbuilt *chutzpah* or nerve, and at the very least an extraordinary self-confidence, but I don't believe she was conscious of this. Certainly nothing was ever deliberately done to shock or amaze the audience. Whatever she did seemed to come as naturally to her as her own brown eyes.

There were aspects to our living that I considered serious deviations from the norm as I observed it in other houses. We never had a brace of silver pheasants on the dining room table or a taffeta-skirted doll covering telephone or little pieces of soap shaped like strawberries in the bathroom (she was adamantly anti-cuteness). Our surroundings were literally so *unruffled*, and in my youthful opinion so embarrassingly different. What it took me years to understand is that she abhorred the cliché and despised the obvious and couldn't have cared less whether or not she was considered in fashion. It mattered nothing to her if the choices she made pleased or outraged.

It wasn't as if she were unaware of fashion or whatever was the "in" thing, whether it had been born yesterday or more than 300 years ago. Far from it. Hardly a week passed that she did not make a foray into the market place—not necessarily to buy, but to see what was going on, fingering fabrics, turning seams over and, when it came to furniture, examining the construction as if she were a cabinetmaker. She must have been the despair of the salespeople at W & J Sloane and Wanamaker's *Au Quatrième*. This was all part of a self-educating process (and a process of educating me, I suspect, since I was frequently taken along on these expeditions). If she was a non-conformist, she was certainly an informed one, quite aware of what she wasn't conforming to, and this kind of "comparison looking" must have sharpened her pure nose for excellence and her non-compromising approach to quality. Having seen the best, she wouldn't settle for second-best, the philosophy being "If you can't go first class, don't go at all"—and a darned infuriating philosophy *that* could be.

She was a collector of ideas, an

STYLE IS INFORMED NON CONFORMITY

STYLE IS KNOWING WHEN TO STOP

ter of them rather than a copier. ut of some arcane psychic brew- she was continually producing of her own. On occasions when roached such inventive notions to men, they invariably reacted as if were out of her wits. Mr. Ritz, the enter, declared it impossible to a bookcase with shallower es in the back to hold small vol- s. Mr. Horowitz, the paper hanger, a betrayal of his craft to cover a g with any kind of pattern other traditional white "ceiling paper." eventually they came around and hs they were bidden and boasted t the finished results as though d thought them up themselves kind of thing amused Mother; she all along that her ideas would

e observed that the dull don't dig at all and seem to mistrust the le who have it. They're made un- by the fanciful or unexpected, ning that jolts their concept of how s "ought to be," and so solace selves by deriding it. "How crazy you get?" they ask. This I know was of Mother many times in her life (I it myself on occasions). Once she ped a shower gift in a Chinese spaper (the gift was a Chinese box) I'm sure she felt more compliment- an otherwise when rumor reached that this was not only considered ic but cheap. Again— timing. No one ld blink

Style abhors the cliche & despises the obvious

There's no aristocracy of style; anyone can have it

an eye at it today.

In an era when matched "suites" of furniture were rampant and everything from dinnerware to costume jewelry came in sets, Mother was always busting up the combinations. She was a mixer rather than a matcher. Her one fall from Style's grace was her wedding china—108 pieces of rose-garlanded Limoges—and how she trapped herself into the fussy stuff, I'll never know. But she coped by doing the unheard of—mixing it with plain white china, green glass or Austrian dessert plates with ruby-red borders. She'd set a party table, stand back to look at it and say, "Enough's enough," snatching off an excess ornament or plucking a few flowers out of the centerpiece. She had a thing about not using flowers in their conventional sets of 12 and often used no flowers at all on the table, substituting bibelots she liked, like a brass Russian incense burner (but no incense), and one Christmas she made a pyramid of pomegranates and sprigs of holly

Whether she was arranging flowers, tying a bow or even combing her hair, whatever she put her hand to came out looking crisp and clear-cut, as if she understood the basic engineering logic involved. It was a sort of faculty of knowing just when to stop short of excess, as when she'd say to me, "Must you wear that necklace *and* the earrings?" or "Do you think that scarf really means anything?" As she might have said, but didn't, "Less is more." But wasn't it Plato who said that beauty of style depends on simplicity? She just seemed to sense this.

Perhaps it could be argued that what my mother had was good taste rather than Style. I never knew anyone with Style who didn't have good taste, but plenty of people with taste don't have Style. I look my filial prejudice in the face and still believe I'm right. How else account for that maverick independence of choice, that confident self-assertion, that consistent pulling away from the herd, the innate creativity? It is individualism to the nth degree. Involved, too, is a sort of personal drama in mien and manner, a grace in "carrying things off" that separates those with Style from the rest of us mortals. There's no elitism or aristocracy in Style and certainly, although it never hurts to be rich, money cannot buy it. I've observed it in young children, in fellow passengers on the bus or subway, and my latest encounter with it was on the Hong Kong island of Lan Tao—in the quietly arresting presence of a shaven-headed Buddhist nun who prepared and served lunch in her own home with an indescribable grace.

I honestly don't see a lot of Style around. I don't run across many geniuses either, and I'm inclined to think that Style *is* a kind of minor genius, a rare quality as instinctive as the physical coordination of a star athlete or the urge to compose

STYLE IS THE ESSENCE OF DISTINCTION

music. You can't copy another person's style any more than you can copy another person's personality. What you can do in the presence of Style is to recognize it, be glad it exists to counteract the banalities of conformity and take from it the encouragement to be yourself as much as lieth in you, even if you never make the headlines in WWD. Remember that quotable 18th-century quote, the only one that made the Comte de Buffon famous: "Style is the man himself."

By MARION GOUGH





By ELVIN McDONALD

Word reached me nearly three years ago that C.Z. Guest was writing a book about her gardening experiences, with sketches by Cecil Beaton. It sounded like a wonderful idea, but I heard nothing more until an editor friend called me last June: "You've been invited to C.Z.'s for tea." Of course, I accepted, but then I began to wonder, "Who is she exactly and why am I excited about meeting her?"

Well, C.Z. Guest is a super gardener and her book, *First Garden,* is a delight. In fact, I found it inspiring—because she makes you understand why gardening is the world's greatest therapy and because she, one of the press's favorite socialites, expresses so well the role plants play in her life.

Tea with C.Z. meant the real thing, iced to a frost and sprigged with orange mint home-grown at Templeton, her estate on Long Island. But when C.Z. says, "Sharing is what gardening is really all about," she means it. So tea with her also meant I would leave with a bouquet of the Duke of Windsor roses that surrounded us as we visited like two old gardening friends who know that discussing bone meal at tea time is not in the least eccentric. C.Z. Guest is a gardener with Style—as you'll see in the text on page 100.

"Honestly," C.Z. exclaims as she prepares to arrange a basket of just-cut flowers for the house (right), "have you ever seen anything like these roses?" Her favorites are John F. Kennedy (white) and the Duke of Windsor (coral). In the garden (upper left), C.Z. believes in deep mulching and wide spacing to nurture healthy roses and her hybrid yellow lilies. Gloxinias and amaryllis (lower left), plus orchids, brought to bloom in one of her two small glass-houses, make every room of the house a garden.

FELICIANO

"SHARING IS WHAT GARDENING IS REALLY ALL ABOUT"


'KEEP
EVERYTHING
NATURAL'

'WHEN YOU YOU GET

By SUSAN SCHRAUB

We would like to propose a symbol for the working family woman—neither a raised fist nor a size six model who's "come a long way, baby," but Devi, the 10-armed Hindu goddess. Today's career-oriented wife and mother could use all 10 to juggle the multitude of jobs she performs. How do some women manage to juggle with aplomb—and only two arms? We asked six achievers to relate their experiences in the dual world of work and home; their responses sketched in broad strokes a picture of the challenges, problems and rewards that a woman may expect to find when she adds a job to her life.

KATHLEEN PERATIS, the director of Women's Rights Program for the American Civil Liberties Union, New York City: "When you have a lot to do, you get things done."

Working to defend women against discriminatory employment policies, Kathleen Peratis is as closely in touch with the realities of the working woman as anyone could be. She has one child, Dimitri, seven months old, is pregnant with a second. Her husband is presently studying law. Three days a week, Mrs. Peratis takes Dimitri with her to work where she and a colleague have set up an in-office day-care room. The other two days, her husband stays home with him. "Office day-care centers should be considered by all employers," she contends. "For small groups such as ours, those in need of the service could chip in for the cost of a baby sitter, but the company should provide the necessary space."

'I don't panic if the house isn't spotless'

The Peratises have no at-home help except for a cleaning woman "borrowed" from friends once every three months. "We've had to let our standards slip a little," Mrs. Peratis admits, "and I don't panic if the house isn't spotless." Does her husband help? "Taking care of house and child is as much his responsibility as mine. If he changes the baby, I don't have to say 'thanks.' "

'If he changes the baby, I don't have to say "thanks"'

Is this the model of a modern, "liberated" marriage? Kathleen Peratis prefers to think of it as "a sharing relationship. It works because my husband wants to be involved."

About the status of today's working woman, she notes that, "Statistically, the average working woman's lot is not much improved with respect to salaries and job segregation—although there has been an increase in high-level, professional jobs. Real improvement will take time, but, above all, women must begin to develop different attitudes about themselves and, just as important, instill these attitudes in their children."

LINDSEY LERMAN, attorney, Omaha, Neb.: "I really love my family, but I wouldn't want to be home all day."

Lindsey Lerman started her marriage with give-and-take: first giving up law school temporarily while her husband studied medicine, then taking her law degree and a two-year clerkship with a federal judge while Dr. Lerman willingly stayed home to care for their baby. ("I was making enough money to support us," she explains.) In effect, they had exchanged roles. Now, they live in Omaha, where both work—she with a law firm three days a week, he at the University of Nebraska Medical Center. They have two children: Hannah, three, and Jeremy, one.

Their roles now are "a little mixed up," she says. "It's hard to practice the equality you may espouse in theory even among people of good will. For instance, my husband doesn't feel he has to help around the house. Yet, I felt a strong responsibility to help him when he was at home. Being a working woman has shown me that the hardest thing a woman has to contend with is the different ideas men and women have of their areas of responsibility." Women, she feels, carry the traditional roles of cleaning and cooking even when working outside the home. "Men tend to view their domestic contributions as gifts."

'Men tend to view their domestic contributions as gifts'

Though the Lermans now have a live-in mother's helper and employ a cleaning service, Mrs. Lerman does the cooking herself. As the children are not yet in school, she hasn't encountered any conflicts between their needs and hers. But she has given the matter some thought: "My job will probably interfere somewhat with school involvements, but I'm not the type to go out for school mother activities even if I weren't working."

Has work influenced her social life? "I have friends who work and friends who don't," she says, "and I find I have things in common with both. Evenings, however, are spent mostly with the children." The Lermans seem to be continuing their policy of give-and-take with a very healthy respect for each other's inclinations—as with the recent time he wanted to take time off and she didn't. So Dr. Lerman took a short vacation in Jamaica—with Hannah. Mrs. Lerman believes that "a couple should do things together, but not be too dependent upon each other."

DORIOT ANTHONY DWYER, principle flutist of the Boston Symphony Orchestra, Boston: "Women must be aware of the real price of working and weigh the sacrifices against the rewards."

A divorcee, who has a 16-year-old daughter, Doriot Dwyer has had to cope with her dual roles without the presence of a husband and with the handicap of odd work hours and frequent travel. Her story is one of the triumph of determination. "A woman must accept many sacrifices when she goes to work," says Mrs. Dwyer. "For years, I had a live-in housekeep-

'You can cope with anything if you prepare for it'

HAVE A LOT TO DO, THINGS DONE'

6 working mothers describe the demands & the rewards of their dual world of home & job

er. It was very expensive, although now the federal government allows for live-in help for working mothers." (Information on qualifying for child-care deductions is described in publication 503, available at all Internal Revenue Service offices.) She adds, though, that "My sacrifice wasn't economic—I make a good salary—it was having to relinquish some of the rewards of motherhood. I watched my child develop an allegiance to a surrogate mother."

To compensate for this, "I made time to be involved in her school activities. As I work unusual hours, so I have unusual hours free. I lent time to class trips and other activities where I could. And when I couldn't attend a school play at night, I went to a daytime rehearsal. Working mothers must expend extra effort to assure their children of interest and support. And you will find that many at-home mothers don't spend nearly as much time with their children as do mothers who work."

'My husband was hostile at first. Now, he's proud'

We assumed Mrs. Dwyer's demanding schedule must take its toll somewhere, either in her social life or in the time she might wish for herself. "There is time," she insists, "to do what you want to do. I find time for friends, but I have always placed an active work life and time spent with my daughter before an active social life. Now and then, I regret not being able to maintain a beautifully orderly house or a manicured lawn or to take long vacations, but I have chosen to live as I do and I enjoy it. Above all, a working mother must consider her priorities, what she is willing to give up in return for what she expects to get. You can cope with anything if you prepare yourself for it."

FAY ABRAMS, part owner of Mariposa Gallery in Albuquerque: "I've come to expect more from my family now than before I worked."

Mrs. Abrams is one of four female partners in a gallery that specializes in the contemporary crafts of New Mexican artists. She has two girls, seven and nine years old, and a husband who strongly objected to her returning to work three years ago. "My husband was very hostile at the beginning. He was too closely involved with me and couldn't stand back and view me as a business woman. And he really didn't believe four women could go into business and do well. In three years, his attitude's changed. Now, he's proud."

As with most self-employed people, Mrs. Abrams' schedule varies according to work load, but includes a minimum of 20 to 30 hours a week in the gallery, as well as evenings setting up for shows (10 openings a year) and a rotating schedule of one Saturday and one Sunday on different weekends in every four-week period. She has no live-in help but she and her partners have an after-school arrangement whereby their children, all of whom attend the same school, go to the house of whichever woman is not at the gallery that day. "My children consider it normal for a woman to work. I never thought it was normal at their age because my mother didn't work. My daughters talk about careers, whereas when I was a child, all I talked about was being a mother.

"Having a working mother, though, has meant changes in our household for everyone. Now we have simpler meals or we eat out. And I insist on more help from my family." Another change brought about by her new working-class status is in the way she and her husband handle money. "We're in the process of setting up separate accounts and of dividing up responsibilities. This should help to alleviate some basic differences of opinion between us—like the amount of money he spends on art. He can buy what he wants with his money and I can do as I want with mine."

EVE COHEN, sales representative for Xerox Educational Publications, New York City: "Returning to work made a difference in my marriage."

Mrs. Cohen, who resumed work about three years ago, has sons seven and fours years old. Her husband was very positive about her decision to work. "I was discontented at home and a lot of tension built up. Now," she says, "I have a life of my own outside of the house." Oddly enough, Mrs. Cohen's "office" is in her bedroom, which poses its own problems. "When I have serious work to do, distractions and noises can interfere, even with a full-time housekeeper. If a child cries or something falls, the automatic inclination is to rush out and help. Fortunately, with a sales job, I'm only home one day a week. That one day, I consciously make believe I'm 'at the office' and try to tune everything else out."

Many working mothers tend to harbor guilt feelings about the time not spent with their children. Mrs. Cohen's reaction differs. "I don't believe that the mother is the only important figure in the child's life," she says. "What is important is the constancy of one person, be it the father or an aunt or a housekeeper who's there every day. I do make a special effort to spend time with my children, but I believe quality of time is more important than quantity."

'My work has had a very positive effect on my life'

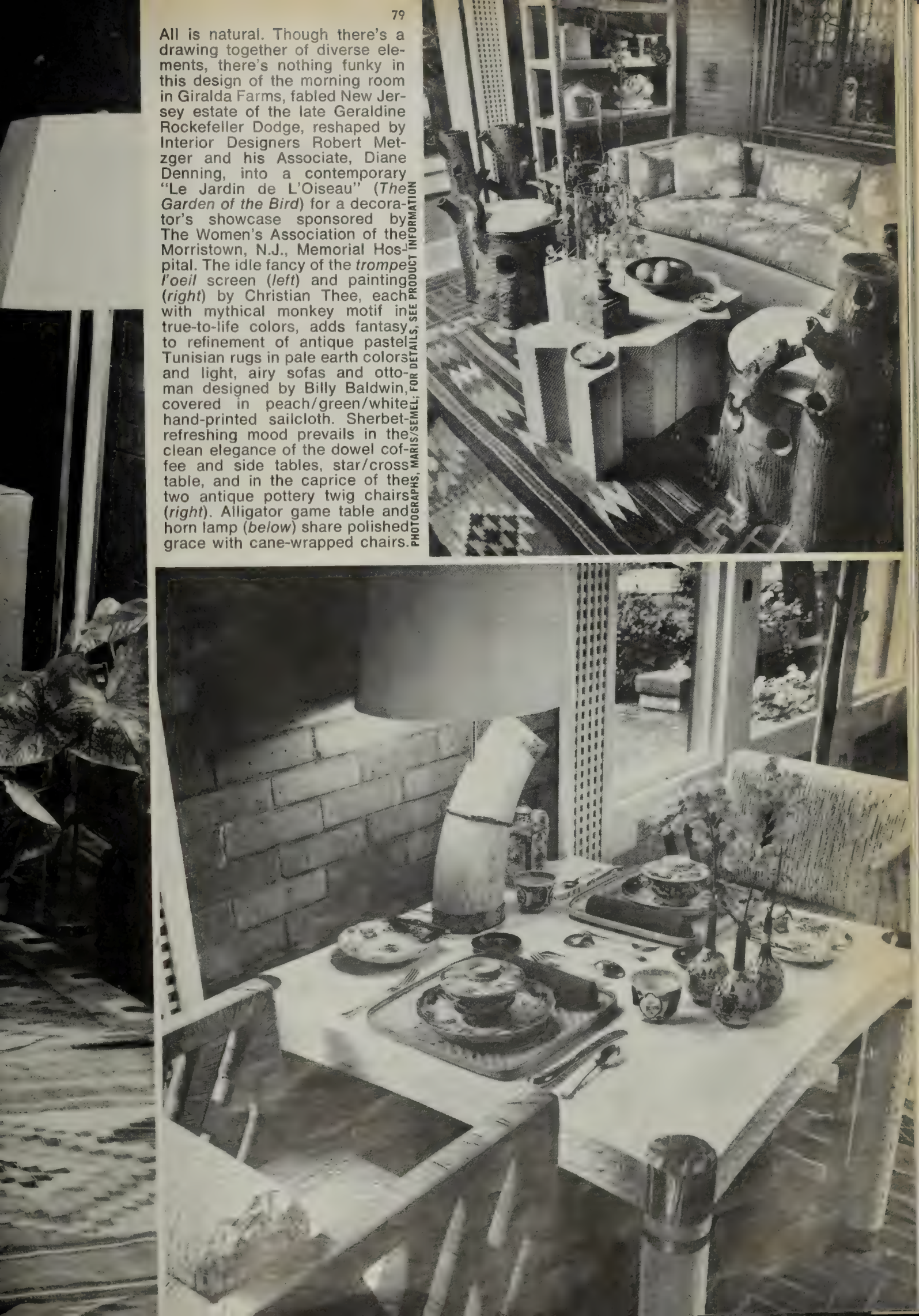
For working mothers, Mrs. Cohen notes, certain hours of the day are most important for child-parent relations. "When you come home at the end of a day, don't wander off to be alone. Go into the child's room and sit down. Let him talk to you about his day. Dinner offers another opportunity, for both mother and father. In our

(Continued on page 105)


REFINED
WHIMSY
elevates the realm
of wicker
and straw

All is natural. Though there's a drawing together of diverse elements, there's nothing funky in this design of the morning room in Giralda Farms, fabled New Jersey estate of the late Geraldine Rockefeller Dodge, reshaped by Interior Designers Robert Metzger and his Associate, Diane Denning, into a contemporary "Le Jardin de L'Oiseau" (*The Garden of the Bird*) for a decorator's showcase sponsored by The Women's Association of the Morristown, N.J., Memorial Hospital. The idle fancy of the *trompe l'oeil* screen (*left*) and painting (*right*) by Christian Thee, each with mythical monkey motif in true-to-life colors, adds fantasy to refinement of antique pastel Tunisian rugs in pale earth colors and light, airy sofas and ottoman designed by Billy Baldwin, covered in peach/green/white hand-printed sailcloth. Sherbet-refreshing mood prevails in the clean elegance of the dowel coffee and side tables, star/cross table, and in the caprice of the two antique pottery twig chairs (*right*). Alligator game table and horn lamp (*below*) share polished grace with cane-wrapped chairs.

PHOTOGRAPHS, MARIS/SEMEL; FOR DETAILS, SEE PRODUCT INFORMATION




pared to the purest

essentials

a 'very wrong' space takes on a crisp new outlook



BY SUSAN GRANT LEWIN □ Although they were happy with some rooms, the owners of this Manhattan brownstone "both agreed there was something very wrong about parts of it." Now, after Washington, D.C.-based Architect Hugh Newell Jacobsen's transformation, these spaces, too, are "a constant delight." Jacobsen's plan was simple: open up, clean out, strip down. Now there's a new wall of glass to give a clear view to the two-level garden just off the living room (*below*) and an elegant sense of order to the entire living/dining space. Moldings and curlicues were removed, along with a wrought-iron railing that once bounded the dining area (*left*). To help expand the space visually, it was completely re-lit and painted white, with furniture covered in neutral colors and moved to the center of the room (*above*). "Now," the owners add, "it all looks clean and crisp." (*For more views, turn to page 96*)

PHOTOGRAPHS, NORMAN McGRATH; FOR DETAILS, SEE PRODUCT INFORMATION





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WINES WITH INSTANT CACHET

price & pedigree do not insure it... the 'right' wine is the one you pour with the knowledge it absolutely fits the entertaining at hand

By LINDA B. DOWNS ☐ It's happened often: A word is taken up by press and public and its meaning becomes, well, a little diluted. So it has been with *cachet*. It's been a popular word these past few years, and popular usage has distilled it from being a term that indicates quality to one that connotates flair or recognition. Both usages, though, have to do with a sense of rightness —and so it is with these wines. The great prestige bottlings symbolize quality with every glassful; others bring special flair only when served in special situations; all offer instant cachet when absolutely right for your particular entertaining occasion. And that rightness translates into Style.

CLASSICAL BEGINNINGS

If early rulers had thought jewelry and chalices made from little purple rocks more beautiful than those fashioned from little golden nuggets, Fort Knox undoubtedly would now be filled with bars of shining purple metal. If later rulers had decreed caviar and wine with bubbles to be *bon-nons* instead of *ne plus ultra*, we'd hesitate to serve them today. But sturgeon eggs and Champagne and certain other traditional wine-and-food pairings did capture society's fancy and still have inherited status. Scarcity played a role, especially when foods and wines didn't travel as well or as widely as they do today, but they've also survived as pairings because the matches were so rightly made.

For very important evenings, some traditional wine-and-food pairings seem both right and special

In food and wine terms, is there any more immediately recognized symbol of luxury than caviar and Champagne? Probably not, especially with caviar prices somewhere in the neighborhood of $100 to $125 for a 14-ounce Russian pound. There are many good sparkling wines besides those made in the Champagne region of France (see the December House Beautiful), but if you want unquestioned luxurious cachet and you are going all out with the caviar, you'll have to serve it with a bubbly from the region around the Marne.

FESTIVE SPARKLERS

Four imports dominate the market in the U.S. and of these, we'd call Möet et Chandon and Piper-Heidsieck the better choices, finding the Mumm's and Laurent Perrier a trifle sweet for caviar. Other non-vintage choices, not as widely distributed, would include the brisk Charles Heidsieck, Bollinger, Veuve Cliquot, Pommery, Ayala and Charbaut. Prices for these will range from about $9 to $15. Most vintage Champagnes (prices here begin about $12 or $13) would be suitable with this salty relish, as would almost any of the deluxe cuvées, those usually found with special names, in special bottles, tagged from about $18 up. And, needless to say, even without the caviar, Champagne is a symbol that can start off any party in festive style.

When you cook in a foreign language, let a wine of the region give your dinner a just-right accent

Oysters and Chablis make another pairing that's long held esteem—and still does if you're serving true Chablis and not one of the sweetish whites carrying the name from other parts of the world.

To offer your guests the best here, look for one of the Grands Crûs—Blanchots, Bougros, Grenouilles, Les Clos, Les Preuses, Valmur, Vaudesir. Expect to pay $5 up for a '74 or '73 (both good years), several dollars more for a bottle from the very good '71, '70, '66 or '64 vintages (all still very drinkable). And don't forget to try these greatest Chablis if your important dinner should begin with a first course of clams.

FIRST AND LAST

Or you could give your dinner a special cachet by serving the same wine with your first and last courses, if that wine is a Sauternes and your dinner begins with Pâté de Foie Gras. That's a classical match, too, and one that's not as widely known outside the wine world because all sweet wines have been rather forgotten in recent years.

A wine brought home from travels can lend a note personal and unusual

The Sauternes must be very well chilled, so can be served (only about 1½ to two ounces per guest), then put back into the wine cooler or refrigerator to remain cold while the meal proceeds.

One name, Château d'Yquem, still stands alone as the only Grand Premier Crû among all France's lush, honeyed Sauternes, although your guests also should enjoy any of the Premiers Crûs—Châteaux Climens, Coutet, de Rayne-Vigneau, Guiraud, de Suduiraut, Haut Peyraguey, Lafaurie-Peyraguey, La Tour-Blanche, Rabaud-Promis, Rieussec, Sigalas-Rabaud (a few of these will be labeled with the name Barsac, to denote their location in an inner region within Sauternes). Prices are not that high for lesser years but will run from $5 up for good years—1971, 1970, 1967, 1966, 1962 are vintages to look for. (*Continued on page 97*)

IN THIS SECTION

- BILL BLASS ENTERTAINS
- CASSEROLES WITH STYLE
- NOBODY EVER TELLS YOU
- THE HOUSE BEAUTIFUL CHEF
- THE MICROWAVE KITCHEN

Bill Blass entertains

'I ELIMINATE ALL

By CARMINE PORCELLI □ American classic, that's Bill Blass.

His fashion-world peers know it. They've long since recognized him with enough Coty awards (including the first one given for menswear designs) to ensconce him in fashion's Hall of Fame.

His millions of loyal customers know it. To them, he's Mr. Cool, holding true to their life-styles season after season, continuing through the Blue Jean Epoch and into the Peasant Revolution to give them classics that draw pizzazz from line and fabric, clothes that they can *wear*, in New York or Paris or Memphis or in Bill Blass's home town of Fort Wayne, Ind. And he has given them that same sense of living style on sheets and towels (*see page 66*), sunglasses and luggage sporting the chicly familiar BB signature.

'I don't see any need to over-dress a table; why add extras that are not going to be used?'





And his friends know it. They see it in the relaxed elegance of his Manhattan penthouse. They know to expect that Bill Blass simplicity when he entertains.

Not for Bill Blass the jazzed-up, drop-dead design pyrotechnics that can become so quickly dated —or the over-laden, over-calo-ried menus that can send guests reeling away. "I much prefer simple foods," he explains. "I've gotten tired of heavy and over-prepared foods. To me, there is nothing like clean eating, and I find most people are no longer interested in stuffing themselves. We have all become body- and health-conscious. People want good food, rather than a lot of bad food. It's the old saying, 'It's the quality, not the quantity, that is truly what's important'."

When weather permits, lunch or dinner is served on the terrace, a lushly planted space he's "tried to make a bit of a country place. There's nothing like living in the city, but I love the outdoors—I guess that goes back to my boyhood in Indiana."

He often serves a fish mousse, like the one shown here, "with a fresh salad all on the same plate. It's attractive and less pretentious. With that, I'll serve a Muscadet wine; for dessert, perhaps fresh fruit and cheese. I've eliminated a first course; I eliminate all the useless extras. I think that's the kind of meal people enjoy eating today. It's simple, good, clean food."

Whether he's serving inside or out on the terrace, "I don't see any need to over-dress a table —an object that you love for a centerpiece and just the minimal amount of crystal and china to get you through the meal. Why



THE USELESS EXTRAS'



add extra things when they're not going to be used?"

Currently, the 19th-century farmhouse antique table on his terrace is most often centered with a deer that he brought back from China.

He enjoys such travel, he notes. "The only way one can learn is to travel and see how other people live. Travel brings out the curiosity in people. You look, watch and absorb as much as you can, then apply it to your own lifestyle. That's the reason I can design many lines —I've learned to watch the changing needs of people."

His designer's eye is quite evident—the cocktail makings arranged like a still life on a side table, his 200-year-old Chinese deer here a foil to his vibrantly patterned 19th-century American plates and English silver. Coffee and tea are served in the living room, from Georgian silver pots, in 18th- or 19th-century





'There's nothing like clean eating'

demitasse cups collected on trips to England. "Since I'm a bachelor, I must do lots of the preparation myself. Setting out the food on a table close to the dining table makes it easier for everyone." Always, he wants "whatever I do to be comfortable for me and for my guests. Having people into your home is always extra work—but that's the point. You give of yourself that way." And many guests echo Decorator Chessy Raynor's comment that "Bill is the best of hosts—there's always good food and wonderful friends. You can be assured of a fun and cozy evening at Bill's."

FELICIANO

Even with the panache of his own fashion-status signature cocktail napkins (above near left), *Bill Blass likes his table "attractive but functional." A sculptural deer from China centers this terrace setting of brilliant Early American plates* (left center), *with fish mousse served from a separate side table, tea and coffee awaiting inside his apartment.*

6 DELICIOUS CASSEROLES

Casserole
"A term that refers to both the utensil and the food cooked in it."

Style
"Distinctive mode of presentation, construction or execution."

We looked up the words in the dictionary, then we went into the kitchen. Result: the most distinctive entrées you could possibly imagine. All cooked in casseroles. Oysters in a bed of buttered wild rice with a mushroom sauce; golden chickens in cream, *á la Française*. But why go on? All six choices bespeak style at your table, and that was obviously our objective.

1 VEAL IN SOUR CREAM CASSEROLE

4 tablespoons (½ stick) butter
1 clove garlic, crushed, peeled and split
2½ pounds veal, cut into small cubes
1½ cups commercial sour cream
1 bay leaf
3 or 4 slices of onion
1 whole clove
4 stalks of parsley
Salt
Freshly ground white pepper
Dash freshly grated nutmeg
1 pound button mushrooms, chopped fine
1 tablespoon grated onion

Generously butter the bottom and sides of a two-quart casserole that can go to the table. Then rub with the garlic. Set aside.

Bring the sour cream almost to a boil with bay leaf, onion, clove and parsley. Simmer five minutes. Strain.

Melt the remaining butter in a heavy skillet. Add the meat. Cook over high heat, stirring, until lightly browned. Place in the prepared casserole. Cover tightly and keep warm.

Place the flour in the top of a double boiler with *3 tablespoons of cold water*. Stir until smooth. Gradually stir in the sour cream. Cook, stirring constantly, over simmering water for 10 minutes or until the mixture has thickened. Season to taste with salt, pepper and nutmeg. Take off the heat and add the mushrooms with the grated onion.

Pour over the veal. Cover with buttered kitchen parchment and bake in a preheated 300° oven for 30 to 35 minutes. Remove the parchment and continue to cook until the top has browned nicely and the mixture bubbles. Serve at once right from the casserole on freshly made white toast. Serves six.

A fresh, green salad or, if available, a salad of celeriac would be a perfect choice with this.

2 CRAIG CLAIBORNE'S WILD RICE & SEAFOOD CASSEROLE WITH MUSHROOMS

2 pints raw oysters (about 24), out of the shell with all their juices or 1 pound cooked shrimp
6 cups beef broth or half broth and half water
1½ cups raw wild rice
¼ pound (1 stick) butter, at room temperature
3 cups Mushroom and Oyster Sauce (see below)

Drain the oysters thoroughly, reserving the liquid. Set aside.

Bring the broth to a boil in a large saucepan. Add the rice and cook until tender to the bite—about one hour—by which time all the liquid will have drained away.

Place the oysters in a skillet over moderate heat just long enough for the edges to curl. Drain well.

To make the oyster casserole: Combine the hot rice with the stick of butter until thoroughly mixed. Spoon half the rice over the bottom of a two-quart oval or rectangular casserole that can go to the table. Arrange the oysters on top. Cover with the remaining rice, smoothing the surface. Spoon the Mushroom Sauce over all and bake in a preheated 325° oven for 30 minutes or until the casserole is piping hot. Serves six.

To make the casserole with shrimp, place the shrimp between the layers of wild rice.

MUSHROOM SAUCE

2½ tablespoons butter
1½ tablespoons flour
1 cup oyster liquor (*see note below*)
Salt
Freshly ground black pepper
½ small onion, peeled and chopped fine
4 shallots, crushed, peeled and minced
¼ pound button mushrooms, chopped fine
1½ tablespoons curry powder (optional)
¾ cup heavy cream

Heat *1½ tablespoons of the butter* in a heavy casserole. Stir in the flour and cook, stirring, until the mixture froths. Add the oyster liquor and cook, beating hard with a wire whisk, until the sauce has thickened. Add salt and pepper to taste. Set aside.

Place the onion and shallots in the bowl of the electric food processor. Process until fine. Melt the remaining tablespoon of butter in a skillet. Add the onion and shallots.

Wipe the mushrooms with a clean, damp cloth. Slice the ends off the stems. Chop coarsely. Put in the electric food processor with the steel blade and chop fairly fine. Add to the skillet with the onion. Cook until almost all of the liquid from the mushrooms has evaporated. Sprinkle with the curry powder and thyme. Add the oyster sauce and heavy cream. Cook, stirring, for about five minutes. Taste for salt and pepper. Makes about 3 cups.

Note: If you use shrimp, substitute 1 cup of milk and cream for the cup of oyster liquor.

* From *Craig Claiborne's Favorites, Volume 2* ($12.50; Quadrangle-N.Y. Times).

3 JAMES BEARD'S ELEGANT LAMB CASSEROLE

12 rib lamb chops, well trimmed
3 onions, peeled and sliced very thin
3 leeks, split, cut in hand and cut in small dice

HAT SPELL STYLE

By HELEN McCULLY

2 carrots, peeled and minced
Thyme
4 medium potatoes, peeled and sliced thin
18 to 20 parsley sprigs, minced
Lamb broth*

Arrange a layer of the chops flat on the bottom of an ovenproof casserole that can go to the table. Add a layer of onions, sprinkle with leeks, carrots, thyme and parsley. Add a layer of potatoes. Continue making the layers, finishing with potatoes. Add the broth and place in a preheated 375° oven for about one hour. Test at this point to see if the lamb is tender. If not, give it another 15 minutes or so. Serve to six with Maurice Moore-Betty's Green Bean-and-Tomato Salad (*below*).

* **To make the broth:** Combine 1 pound neck of lamb and 2 pounds or so of lamb bones in a big kettle. Add 2 quarts of water. Bring to a boil and boil five to six minutes, skimming off any scum that rises to the surface. Add 1 peeled onion stuck with 2 cloves, 1 large bay leaf, 2 large cloves of garlic, crushed and peeled, 1 tablespoon of salt, several twists of the pepper mill, ½ teaspoon of thyme and two stems of parsley.

Bring to a boil again. Reduce heat and simmer 2½ hours. Strain. Refrigerate overnight. Next day, skim off all the fat.

MAURICE MOORE-BETTY'S GREEN BEAN/TOMATO SALAD

1½ pounds fresh green beans
1 large ripe tomato
Sauce Vinaigrette

Wash the beans and drop into briskly boiling salted water. Boil, uncovered, five to six minutes—the beans should be crisp. Drain, dry and cool. Peel and seed the tomato; chop coarsely. Combine the two in a salad bowl and toss in a bright Vinaigrette Sauce: French mustard, salt, pepper, vinegar and oil.

4 BURMESE GINGER BEEF CASSEROLE

2 medium onions, peeled and chopped fine
2 cloves garlic, crushed, peeled and minced
1 teaspoon chili powder
½ teaspoon ground ginger
1½ teaspoons salt
1 flank steak (1¼ to 1½ pounds), cut diagonally, across the grain, in very thin slices
¼ cup peanut oil
1 can (15-ounce size) tomato sauce with tomato bits
1 cup beef broth

Place the onions, coarsely chopped, with the garlic in the bowl of the electric food processor with the steel blade. Process until very fine. Lacking a processor, use the blender or chop very fine with a big chef's knife.

Mix the chopped vegetables with the chili powder, ginger and salt in a big bowl. Add the steak and toss so both sides of each piece are coated with the mixture.

Heat the oil in a heavy skillet. Add the meat, a few pieces at a time (don't crowd the pan), until lightly brown. Place in a heavy casserole. Add the tomato sauce and bring to a boil. Stir in the broth. Bring to a boil again. Cook in a preheated 375° oven for about 20 to 25 minutes or until tender. Do not overcook. To serve, mound a large serving platter with Jade Rice (*see below*). Surround it with the meat and sauce. Serves about six.

JADE RICE

Toss 4 to 5 cups freshly cooked, piping hot rice with sweet pickled watermelon rind, drained well and coarsely chopped. You'll need the contents of a 10-ounce bottle.

5 CHICKEN CASSEROLE WITH WHITE WINE SAUCE

½ cup flour
Salt
Freshly ground white pepper
2 chickens (about 3 pounds) cut up for fricaseeing
8 tablespoons (1 stick) butter
2 medium onions, peeled and cut in half
1 bay leaf
8 to 10 sprigs parsley, minced
Dash of dried thyme
1½ cups dry white wine
5 cups water
4 egg yolks
2 cups light cream

Mix the flour with the salt and pepper in a plastic bag. Add the chicken pieces, one at a time and shake to coat well with the flour mixture.

Melt *6 tablespoons* of the butter in a large, heavy skillet. When the butter is foaming, add the chicken pieces a few at a time (don't crowd the pan) and brown on both sides. As you finish cooking the chicken pieces, place in a 4-quart fireproof casserole that can go to the table. When all the chicken is browned, add the onion, bay leaf, parsley, thyme, wine and water. Bring to a boil on top of the stove. Cover. Place in a preheated 375° oven and bake until the chicken is tender when pierced with a fork. Approximately 45 minutes. Keep warm.

Meanwhile, make a *beurre manié*. Melt the remaining butter in a skillet. Stir in 2 tablespoons of flour. Stir over moderate heat until the mixture froths. Drain off the broth from the casserole and add to the *beurre manié*, beating hard and constantly with a wire whip. Bring up to a boil, reduce heat to moderate and cook 10 to 12 minutes. Beat the egg yolks and cream together. Add to the hot broth, beating constantly. Bring up to a boil but do not allow it to boil or it will curdle. Take off the heat and strain through a fine sieve. Season to taste with salt and pepper. Pour over the chicken pieces in the casserole. Sprinkle with minced parsley. Serve to eight with parsleyed new potatoes.

6 POLLY HAMBLET'S DEVILED CRAB CASSEROLE

½ cup (1 stick) butter, about
1 pound crabmeat
1½ cups rolled cracker crumbs
1 rib celery, diced fine
1 medium onion, peeled and chopped fine
8 to 10 sprigs parsley, minced
½ sweet green pepper, seeded, ribs removed, chopped fine
1 teaspoon dry mustard
¼ cup heavy cream
½ teaspoon salt
Dash cayenne

Butter a 1½-quart casserole and set aside. Melt the remaining butter.

Pick over the crabmeat and remove any cartilage. Roll or crush crackers and measure exact amount. The vegetables can all be chopped fine in the electric food processor. with the steel blade. Mix crabmeat with all the ingredients, seasoning to taste with salt and cayenne pepper. Spoon into the prepared casserole, dot with additional butter and bake in a preheated 350° oven for about ½ hour.

Serve piping hot to six with a big salad of mixed greens dressed with a Vinaigrette Sauce.

*Adapted from James Beard's *New Fish Cookery* (Little, Brown, $9.95), the best fish book on the market.

GOOD LOOKS

Editor MOLLY SIPLE

No doubt about it: The lowly casserole has been discovered. Not that it's lowly any more—for when you're talking about such truly elegant one-dish entrées as those on the preceding page, you're talking about entertaining stars. And when they're served in containers that look as good as they cook, your whole table is bound to take on a glow that's a most haute shine.



& GOOD COOKS



Casseroles true in the oven, handsome at the table: **(1)** Tiffany's "Botanic Garden" Portmeirion English porcelain in butterfly motif from design c. 1818; three-pint $28.50. **(2)** "Gourmet" 3½-pint oval by Wedgwood, $50. **(3)** Designed by Eric Magnussen for Bing & Grondahl, white or cobalt blue porcelain dish rests in shell of Malaysian Merbau wood; eight-inch $15, shell $75; 10-inch $19.50, shell, $85. **(4)** Classic Dansk enamel-on-steel "Kobenstyle" in yellow, red, blue, designed by Jens Quistgaard; two-quart $29.95, nine-quart $47.95. **(5)** Fire a rooster with Carbone's earthenware; five-pint $24.50, seven-pint $28.50; at Mayhew's. **(6)** "Glasserole" with cork base by Corning Creative Glass; 2½-quart $10. **(7)** Copco's streamlined cast aluminum is a design by Michael Lax (lid becomes gratiné); 2½-quart $33, five-quart $44. **(8)** Royal Copenhagen's "Indigo" porcelain dish in cobalt blue has smart design touch on inside and on lid; seven-inches, $74. **(9)** In softest pink/yellow/green floral motif, Royal Limoges "Adriana" porcelain, six-pint about $65.50. **(10)** Sleek and hard-wearing, stainless steel "Opa" has aluminum-clad bottom (lid becomes gratiné) and is the perfect casserole for any-day use; designed by Timo Sarpaneva in one- to four-liter sizes from $36; through Finland Design Inc. **(11)** Porcelain de Paris "Herbier" in rich red/purple/blue nosegay pattern brightly accents any table and your dining/cooking regime; at Hammacher Schlemmer, $39.50. **(12)** For the oven, table or freezer: Brilliant "Fire Flower" Temper-ware by Lenox, the three-quart size is $44.75 *(For more casseroles, turn to page 92)*

PHOTOGRAPHS, FELICIANO; FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION





A PAIR OF DOERS WHO DID IT ALL

Jan and Bob Carr are a talented young couple who practice what they preach. At the time they purchased this large aged house in the beautiful old Garden District of New Orleans, they were hosts of a local TV show that featured do-it-yourself projects. Since both like to cook and entertain, they agreed that the tiny, enclosed kitchen (it originally ended where the dishwasher now stands) would be the first of many "do-it-ourselves" undertakings.

A new balcony playroom over the kitchen keeps their children out of the way but in easy hearing distance

Extending the room to what was once the carriage entrance gave them more work space plus a windowed nook (*above right*) perfect for informal meals. But even with the 14-foot high ceilings and the kitchen enlarged, Jan felt that "the children were still always on top of me. Bob solved the problem by literally putting them on top of me . . . by building a balcony playroom directly over the kitchen" (*left*). With the two children always within hearing distance but not underfoot, "It's worked beautifully."

By opening up the back of the fireplace in the next room, Bob installed a commercial grill (to the right of the stove) for cooking his specialties. Cabinets, another Carr project, were varied in depth to increase the visual airiness of the upper part of the new room, with the end cabinet (*below*) inset with a fabric to make it look more like a piece of furniture.



FOR DETAILS, SEE PRODUCT INFORMATION



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GOOD LOOKS & GOOD COOKS

Continued from page 89



(13) Through William Streeter, this 24-carat gold-plated two-quart dish is superslick and polished for a classy look at only $34. **(14)** Porcelaine d'Auteuil tidily-trimmed 2½-quart is $70. **(15)** Provincial glazed terra-cotta 1½-quart comes from Vallauris, France, and is $9 through Bloomingdale's. **(16)** Clean, smooth lines define three-quart in alloy of eight metals sandcast by hand to insure strength; made in New Mexico by Nambé Mills Inc., $75. **(17)** "Taverna" two-quart in shiny copper and silver with steel handles and top sleekly scalloped; by Georg Jensen Silversmith, $128. **(18)** Decorative "Soleil" Quimper has delightful staccato-stroke design; 2½-quart is $42.50 through Foreign Advisory Service Corp. **(19)** Mashiko ash-glaze stoneware is all-appropriate; United Nations Gift Center, $45.

FELICIANO

FOOD&DRINK

THE MICROWAVE KITCHEN

By HELEN McCULLY

e give you here three examples of ifty ways to use up leftovers—the tovers being the stalks from two nches of watercress (the tops, of urse, went into a salad), heavy cream at has gone sour, a cup or so of cooked nach and the end of a box of raisins. th the price of food the way it is today, cook should throw out so much as a ig of parsley. Leftovers, as these rec- s prove, need not be dull.

WATERCRESS SOUP*

Cooking time—high speed: 14 minutes

ablespoons butter or margarine
nedium onion, peeled and coarsely chopped
ms from 2 bunches watercress
nedium potatoes, peeled and coarsely diced
ch of thyme
cups chicken broth, your wn or canned condensed
up milk
cup heavy cream optional)
t
shly ground white pepper

nbine the butter, onion, watercress, atoes and thyme in a two-quart glass vl or casserole. Cover with a piece of ked paper and place in the microwave n. Cook seven minutes. Take from the n and add the broth. Return to the n and cook, again, covered, for five utes. Purée about ⅓ at a time in the ctric food processor or the blender. urn to the cooking dish. Stir in the k and cream. Cover again and heat minutes. Taste. If not hot enough, k another two minutes.

cooked conventionally on top of the ve, the soup will take, all told, approx- tely one hour.

A NEW TASTE TO LEFTOVER SPINACH

s say you have a cup or so of cooked ach. Squeeze dry with your hands. chop coarsely. Season to taste with and freshly ground pepper. Stir in a ple of tablespoons of sour cream and ood squeeze of lemon juice. Serve cold meat.

SOURED CREAM ORANGE CAKE*

Cooking time—high speed: nine minutes

blespoons (½ stick) butter margarine
cups all-purpose flour
up raisins
avel orange, coarsely cut eeds removed, if any)
up sugar
ggs
up soured cream
aspoon baking soda

er and flour a nine-inch square glass

rowave text continues on page 94)



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H.M. Specialties

THE HOUSE BEAUTIFUL CHEF

BY JACQUES PEPIN

We are used to consuming our salad raw, crisp and served as an accompaniment to meat. That is, doubtless, the easiest and certainly one of the best ways to serve salad—but by no means the only way. Cooked salads make delicious and unusual vegetables.

FILETS DE SOLE EN SALADE
(Fillet of Sole in Salad)

For this recipe the best lettuce is iceberg.

2 large heads iceberg lettuce (use only the large greenish leaves and wash carefully; save the hearts for another salad
2¾ pounds grey sole fillets (12 fillets)
1½ teaspoons salt
½ teaspoon freshly ground white pepper
8 tablespoons (1 stick) sweet butter
¾ pound fresh button mushrooms, washed and coarsely chopped
8 to 10 shallots, peeled and chopped fine
1 to 2 carrots, depending on size, cut into fine julienne strips
1 cup dry white wine

You should have 12 large lettuce leaves. Plunge them into boiling water, bring to a boil again and let boil for one minute exactly. Cool immediately under cold water. When the lettuce leaves are cold, dry on paper towels.

Cut each fillet into halves lengthwise, discarding the strip of little bones that separates the two halves. Sprinkle the fillets (you now have 24) with ½ teaspoon of the salt and ¼ teaspoon of the pepper. Set these aside for now.

Melt *3 tablespoons of the butter* in a saucepan. Add the mushrooms, *½ teaspoon of the salt* and *⅛ teaspoon of the pepper.* Cook until all the liquid rendered by the mushrooms has evaporated. Set aside to cool slightly.

Butter a large, shallow au gratin dish with *2 tablespoons of the butter* and sprinkle with the shallots and the remaining salt and pepper. Drop the carrot julienne into boiling water, boil for one minute, then drain and place on top of the shallots. Spread the lettuce leaves on the table and place 1 tablespoon of the mushrooms in the center of each leaf. Roll up 2 pieces of the fish, white side out, and place side by side on top of the mushrooms. Fold the lettuce leaf on top of the fillets, then place on top of the carrots upside-down, so that the folded part is underneath. Repeat the operation until you have 12 neat little packages. They should be tight, one against the other, without overlapping. Add the wine, cover with a piece of kitchen parchment and bring to a boil on top of the stove. As soon as it boils, place in a 400° preheated oven for eight to 10 minutes.

Remove the fish from the oven, and lift the "packages" to a serving platter. Keep warm in a 180° oven. Place the juices and garnishes in a large saucepan and reduce by half on high heat. Taste for seasoning. Add salt and pepper, if needed, pour over fish and serve immediately.

STEAMED SALAD

This dish is best prepared with escarole (sometimes called endive) salad.

2 large heads of nice white escarole
¼ cup good olive oil
2 cloves garlic, peeled and slivered
½ cup water
Salt
Freshly ground pepper

Cut the stems off the escarole and separate the leaves. Wash carefully under cold water and drain in a colander. Heat the oil in a large saucepan with a cover. Add the garlic and fry for about one minute. Add the escarole, water, salt and pepper. Cover and bring to a boil. Boil hard for eight to 10 minutes. Place the escarole on a serving platter. You should have approximately ½ cup of liquid left: If there is too much liquid, reduce to ½ cup and then pour over the salad. Serve salad immediately to six.

THE MICROWAVE KITCHEN

Continued

baking pan or cover the bottom with kitchen parchment. Set aside.

Grind the raisins and orange in the bowl of the electric food processor with the steel blade. With an electric beater, thoroughly beat the remaining butter with the sugar and eggs. Stir in the soured cream, chopped raisins, orange and any juice. Place the flour in a sifter with the baking powder and sift over the mixture. Stir in well.

Pour into the prepared pan, smooth the surface with a rubber spatula. Bake in the microwave nine minutes, rotating the pan ¼ turn every three minutes. At the end of the cooking time, test with a toothpick in the center. If any batter clings to the toothpick, cook a minute longer. Take from the oven and cool on a cake rack. Then turn out of the pan onto the rack. Discard the paper. Serve warm with soured or whipped cream.

*To cook in a conventional oven, bake in a preheated 350° oven for 30 minutes. Make the toothpick test for doneness, as described above.

*All these recipes are adapted from Helen McCully's *Waste Not, Want Not, A Cookbook of Delicious Foods from Leftovers* (published by Random House, $8.95).

FOOD&DRINK

NOBODY EVER TELLS YOU THESE THINGS

BY HELEN McCULLY

Where can I get information on the types of metal cooking equipment?

There is a splendid 23-page guide that covers everything from aluminum to stainless steel to cast iron to porcelain on metal to non-stick finishes—and even includes metric equivalents for standard U.S. measurements. We recommend it highly. To order, send 50 cents for each copy of the *Consumer Information Guide* in cash, money order or checks (*do not send stamps*) to Metal Cookware Manufacturers Association, Dept. HB, Box D, Fontana, Wisc. 53125.

Should frozen cooked shrimp have an ice glaze when purchased?

Yes. A thick one and there's good reason for it. All frozen fish products, very especially shrimp, undergo quality changes in the freezer cases in retail stores and in home freezers, as well. If seafood is exposed to air, *even after freezing,* it deteriorates in color (known as "rusting"), and develops off flavors (rancidity) and the quality goes downhill significantly. In addition, it there is a loss of moisture from repetitive freezer recycling, the texture of the fish changes (gets tough and rubbery), which is often referred to as "freezer burn." Prior to the individually quick frozen method (known as "IQF"), shrimp and other frozen foods were packed in what appeared to be a single large block of ice—a really thick coating that, to a certain degree, protected the fish. But with the advent of "IQF," which is very practical from the consumer's standpoint, since you can use only as much of the frozen food as you want, shrimp or other foods are "glazed" or coated in only a thin enevlope of ice. The disadvantage here is that the glaze begins to dissipate almost at once and eventually is lost completely. Thus the results spelled out above. The need, obviously, is for *heavy glazing* of the product to delay and stop dehydration for longer periods of time. Brilliant Seafood, the largest processor of cooked shrimp in the U.S. and Canada, we are told, glazes its cooked shrimp with a 16% protective ice glaze. Glaze is not part of the measured weight.

Are potato starch and potato flour the same thing?

No. A. Goodman & Sons tells us that both are derived from potatoes, but the difference is very basic. The starch is literally that—starch washed from the processed potato and dried. Potato flour is made from cooked potatoes that are dried and ground into flour. Both are used in baking and also as thickening agents in many dishes. If used as thickeners, both the starch and flour, like arrowroot, reach their maximum thickness at 158° to 175° on a thermometer and further heating causes very marked thinning. One tablespoon potato flour (starch) is the equivalent of two tablespoons all-purpose flour.

THE NEW LOAD-AS-YOU-LIKE KITCHENAID DISHWASHER.



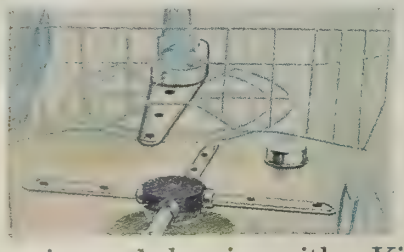
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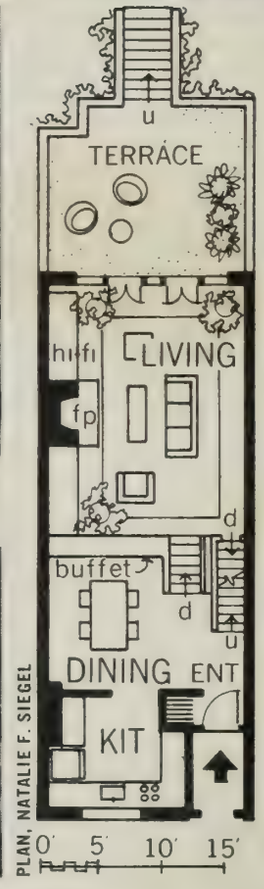


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all clutter was vanquished

Eliminating clutter was the key to this remodeling—and Architect Hugh Jacobsen is a true master of simplification. To the owners, the elements had always seemed jarring: "The fireplace was faced with used red brick from floor to ceiling: there were two air conditioners above the French doors, looking somehow like baleful eyes, and in the far corner of the living room, we had merely a shelf with a stereo instead of the new built-in entertainment center" (*see plans above right*). Besides glazing the rear wall (*top*), Jacobsen also had the huge fireplace covered with sheetrock so it no longer looks like a "devouring monster," with dramatic stainless steel sculpture by Dennis O'Leary now providing the focal point for the fireplace grouping. A pinhole light over the dining table (*above left*) "makes the china and glass sparkle," while the built-in buffet let them eliminate still one more item of cluttery furniture.

WINES

Continued from page 83

The 1970 Châteaux d'Yquem is currently priced at about $20 a bottle. Any would be grand, indeed, with almost any sweet.

If sweets are in disfavor among your friends, give your dinner party a semblance of *haute* calorie-consciousness by forgetting dessert and ending with another traditional pairing, Port and cheese. This twosome was always present in days when dinners had many courses, now could be the start of a whole new wave of popularity if it becomes a feature at your *light* but elegant dinners. Stilton is the classic cheese here; gorgonzola, roquefort and bleu are other favorites. You can choose either Tawny Port, the lighter, dryer example, or the richer Ruby; prices will begin at about $5 for younger examples from Croft, Cockburn, Sandeman, Harveys, Hooper's or other old-line houses.

Most large cities will have a sampling of many wines from other lands

It's an idea so simple, it could almost be a cliché; instead, it does have cachet because so few do it: Whenever you cook dishes that originated in another land—and certainly if you're planning an entertaining menu around a particular heritage—accompany them with wines native to the region.

Plan a buffet where guests help themselves to splendid Choucroute Garnie and Alsace Riesling, a casually smart supper where you pour Greek wine and serve a hearty Greek stew, a dinner with a fragrant, saucy chicken blending its bouquet with that of a fragrant Hungarian Rizling. Few of these wines will be overly expensive, although some of them will take some searching out.

In any large city, you can generally expect to find wines from: Austria, numerous brands and grapes, but mostly white, similar to German wines in style; Greece, several lines—the Achaia Claus Domestica and the Cambus are probably the two best-known—offering both reds and whites; Hungary, reds, whites and rosés, with names like Egri Bikavér (a mouth-filling red), Badacsonyi Szürkebarát (a white with just a hint of sweetness), as well as the rich Tokaji Aszu for desserts; Japan, several unusual plum wines, plus Sake and a rather woody white labeled Taru; Portugal, rosés, of course, but also some pleasant reds and whites, including the charming white called Vinho Verde; Romania, three brand-new imports, soon to be available across the country, a Riesling, a Cabernet and a Pinot Noir, fantastic values at around $2 a bottle; Spain, numerous reds and whites, with the red Riojas the unquestioned prestige leaders; Switzerland, reds, whites and rosés, the whites tending to be a little sweet, most of the reds rather light; Yugoslavia, numerous whites, also in the German style. In some areas, you'll also find choices in Chilean and Argentine reds and white, plus a few from South Africa, Denmark and Australia. And just when you think you've fully explored the cooking and the wines of France and Italy, you probably can find some intriguing new regional dishes—to serve with the same wines winemakers of the area drink with them every day.

Wines from faraway places can have special appeal if they've been brought back from your own travels. Though we undoubtedly have the world's largest wine selection right here, in practically every country of Europe, you still can find some wines not being shipped to the U.S. or being sent in small amounts only to certain regions. All these can be special treats and except for the duty on Champagne and sparkling wines, duties are so minimal that you really need not worry much about them. Besides the little wines you chance upon and like well enough to buy and carry back, you might want to consider planning a detour especially to purchase certain specialties.

The Colares wines of Portugal are true rarities, coming from one of the few European regions that escaped the phylloxera epidemic, so its grapes are still entirely native, not grafted onto American rootstock. They're generally found only in their home region and usually are likened to St. Emilions in taste; Visconde de Saleru, Jorge da Silva and Tavares e Rodrigues are generally called the best producers.

The Vin Santos of Italy are interesting because they're barrel-aged in open-windowed rooms, undergoing new fermentation for several summers before they're bottled. They're vinified both dry and sweet, are inexpensive and widely available in Tuscany and a few other regions; the dry version has a pleasantly woody, well-bodied character that can be enjoyable as an apéritif or with a first course.

(*Continued*)

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PRODUCT INFORMATION

Asterisks note the items available through decorators only. For names of stores with merchandise listed by manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately-owned article. Include issue date and page number.

Cover

All furniture, wallcoverings and fabric sold through **Richard Turgeon Designs Inc.*** Sofa, chair, ottoman, stools, "Borneo I;" "Borneo I," "Borneo II" and "Edo" fabrics on the pillows, "Macao" and "Java" (ceiling) wallcoverings, all designed by Richard Turgeon. Pillows covered by **Robert Tree Associates.*** Rug by **Rosecore Carpet Co. Inc.***

Pages 32-39—Form and space

Living room: Sofas custom-designed by Richard Himmel, sculptured tables and other furniture, **Richard Himmel Designs.*** Sofa fabric, **Clarence House.*** Lounge chair and cane chair fabrics, **Patterson-Piazza Inc.*** Cane chair, **Interior Crafts Inc.*** Arm chairs, **John Mascheroni Inc.;*** fabric, **Kravet Fabrics Inc.*** Wallcovering, **Durawall Inc.*** Floor, **Structural Stoneware Inc.** Built-in light fixtures by **Lightolier.*** Sliding aluminum glass doors, **Arcadia Walls Inc.** Atrium skylight, **Super Sky Products.** Lounge chair, **Directional.*** *Master bath:* Fixtures, **American Standard.** *Kitchen:* Sofa, **Dunbar Furniture Corp.,** division of **General Interiors;** fabric, **Clarence House.*** Bar stools, **Vecta Contract Co.*** Cocktail table bases, wicker stools, **Wicker Works.*** Tub chair, **Baker, Knapp & Tubbs.*** Seat-pad fabric on stools and tub chair, **Patterson-Piazza Inc.*** Butcher-block-look tops, and custom-made cabinets, (*Continued on page 140*)

Also in Chianti country, seek out Brunello di Montalcino, the big, big wine rare even there. Signor Biondi-Sandi's is one of the most expensive wines in the world, available only at the winery. Other producers may have a few examples in Florence wine shops.

There is one Brunello being imported here now and if the Poggia alle Mura is sold in your area, it's certainly a wine for you to buy now and lay away.

And your travel-collected wines need not come from so far away, for there are wines made all over this country that are generally available only in their home area. Arkansas, Illinois, Michigan, Ohio and Maryland are just some of the states harboring vineyards and wineries.

If you live in the West or the South, make a point of seeking out some of the New York state hybrids that are generally sold only along the East Coast. Baco Noir and Chelois are two names to look for in reds, Seyval Blanc a white that has been rather successful.

Heading West? Then look for distinctive Ste. Michelle wines of Washington state. Take along a shopping list of California wines not usually found outside the state's borders.

Dessert wines are a newsy item here, many of them available only at the wineries. Some of these to note: the superb Freemark Abbey Edelwein; the 1973 Wente Johannisberg Riesling Auslese (only 800 cases were produced); Ridge Zinfandel Essence, an unusual red dessert wine; the '69 Mirassou Late Harvest Zinfandel. Louis Martini has several special selection wines sold only at the winery, as do many small wineries.

There are moments when a little wine knowledge can go a long way—too far if in the hands of a never-stopping wine bore. But some wines really can be conversation-starters for a dinner party.

Heading our list are five you can proudly decant for their wine-worthiness while you lightly explain that you chose your selection of the evening because it's a wine with an American connection. Watch some mouths drop open if you use this explanation for Château Haut-Brion. That's one of the wine world's true greats, yet has been owned since 1935 by the Dillons of America (purchased by Financier Clarence Dillon, now in the hands of his son, former Ambassador C. Douglas Dillon).

Or you could make the pride of your table Château Prieure-Lichine, the pride of American Author/Connoisseur Alexis Lichine. As befits this man who was among the vanguard in making Americans wine-conscious and wine-knowledgeable, the wines are lovely.

The other two French examples are newer to their Yankee ties. Château Bouscaut is a fine old establishment that had undergone many hard times until it was purchased in 1969 by a group of 10 Americans. They've become very involved in the business of the château and have literally worked wonders in restoring lost glory to both the wine and the imposing manor house. A similar tale lies behind Château Fourcas-Hosten, owned since 1970 by a group of 33 Americans, making a highly regarded Bourgeois Supérieur, more highly regarded every year.

And from Italy, you can find an American link in Castello di Gabbiano in the Chianti Classico region. Owner Arnaldo La Cagnina is an Italian, but his wife, Connie, is an American who divides her time between their home in the States and supervising the restoring of their 15th-century castle.

The wine world abounds in legends that offer such conversational interest, but these are stories you have to track down book by book. If you want to look for some of these to brighten your wine conversation, don't forget the tales of our own American wines—Leon D. Adams' *The Wines of America* (Houghton Mifflin; $10.95) is a great source here.

To the wine connoisseur, quality, rightness, prestige and cachet rest most with a few gloried names. These are the elite of the wine world, judged the most harshly vintage after vintage, criticized the strongest when their standards slip. They're properly served at your best dinners, wrong only when the fare is so simple that the wine would assume a show-off pretentiousness—for even the most lightly elegant are powerful wines.

With all the wine work going on in California, the list of fine wines is growing and growing. But at the moment, there still are only two names that *consistently,* year after year, rank among the world's finest, the Cabernet Sauvignons of Robert Mondavi and Beaulieu Vineyard (selection Georges de Latour Private Reserve). Both need several years' age.

From Germany come many fine wines, but estates and productions are so relatively small that only a few names have achieved true world-wide recognition: Schloss Johannisberg, the Steinberg, the Schloss Vollrads and Marcobrunn in the Rheingau, plus the Bernkasteler Doktor among the Moselles.

In German wine hierarchy, the highest-ranking wines are the sweetest, Trockenbeerenauslese and Beerenauslese. They're glorious companions to any dessert, can run $30 a bottle up for one from an esteemed estate in an esteemed year. Greatest years of the recent past are 1959 and 1971, although you need not hesitate to serve a 1970 or 1972.

When we turn to the greatest Burgundies, red or white, we first have to issue a strong warning: Burgundy names have been subjected to a lot of tampering and hyphenation over the years; if you would serve the established leaders, you must be very careful on labels.

Among the dry white Burgundies, only eight names reside on the Grands Crûs list: Corton, Corton-Charlemagne, Charlemagne, Bâtard-Montrachet, Bienvenues-Bâtard-Montrachet, Chevalier-Montrachet, Criots-Bâtard-Montrachet, Le Montrachet. They should have at least four years' age. Expect to pay $10 or so for a '69, '70 or '71, best of the recent vintages.

It is, of course, the reds of Burgundy and Bordeaux that bring out the truly reverential tones. And most revered among the Burgundies are these Grands Crûs: Bonnes-Mares, Chapelle-Chambertin, Chambertin-Clos de Bèze, Charmes-Chambertin, Clos de Tart, Clos de la Roche, Clos St.-Denis, Clos de Vougeot. Grands Echézeaux (Eschézeaux), Griotte-Chambertin, La Romanée, La Tâche, Latricières-Chambertin, Le Chambertin, Le Musigny, Mazys-Chambertin, Mazoyères-Chambertin, Richebourg, Romanée-Conti, Romanee-St.-Vivant and Ruchottes-Chambertin—all superb.

Grands Crûs should be at least five years old, especially if from years like '69, '70 or '71. Prices will probably run upward from $10, depending on the year.

Bordeaux' highest eminences are easier to remember because there are only five Premiers Crûs in the official 1855 classification: Châteaux Lafite-Rothschild, Margaux, Latour, Haut-Brion, Mouton-Rothschild (actually moved up to the first rank only a few years ago).

All certainly mean instant cachet—and take instant cash, running about $15 to $20 for the 1970s and '71s, which are not really ready to drink yet. The treasured years to put on your table now are 1959, 1961, 1964 (all extremely expensive and hard to find) and 1966 (still very young), but you can happily offer the '69 or '67, lesser years that are maturing earlier.

We have listed only the top rank from Burgundy and from Bordeaux. But in many cases, those are only an nth of a degree apart from a wine officially classified a step or two lower. And our own feeling is that you'll have a far more enjoyable wine-drinking experience with a sixth-ranked wine of a good year than a "big five" wine of an off year. And it's by tasting many of them over several years that you will develop your own preferences among the wine-making styles and sub-region characteristics—and your own feeling for unquestionable rightness.

NEW FOR YOU



By MARY BOWDEN ☐ **Electronic scale computes weight, flashes digital read-out in pounds or kilos on a waist-high console. It's sturdy, lightweight, uses floor space of 12 by 14 inches. "Computer Scale," $300; by Counselor.**



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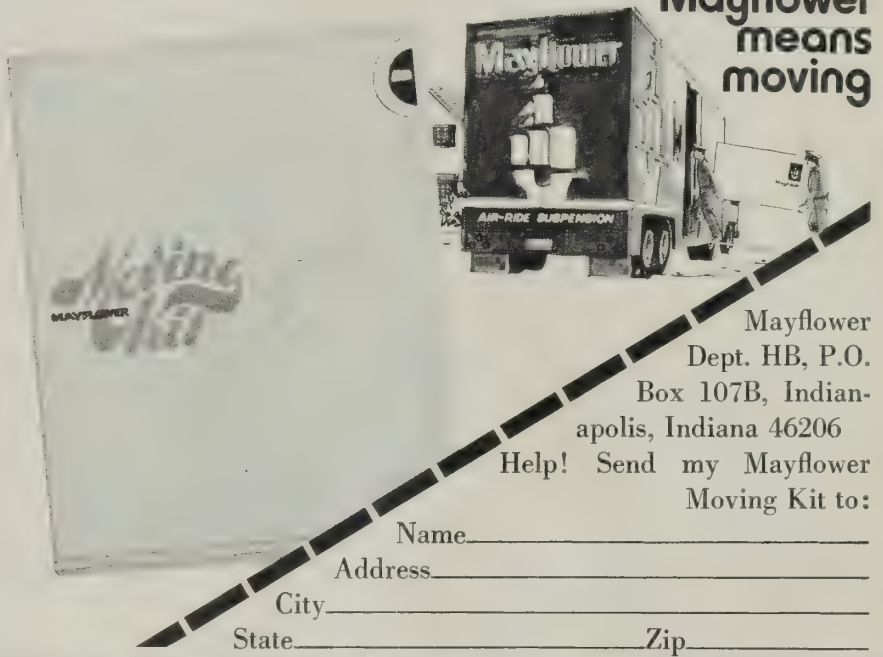
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C.Z. GUEST: A GARDENER WITH STYLE

By ELVIN McDONALD □ The day that we photographed C. Z. Guest's garden (*see pages 74-75*) was publication day for her new book, *First Garden*—and, by sheer coincidence, for mine, *Plants As Therapy*. And, although C. Z. and I had met for the first time only a week before, the message of both books is essentially the same: An involvement with gardening is a natural way of coping with life, no matter whether you're up or down. In C. Z.'s case, she first began to write while she was down physically, "recuperating from a riding accident. So many of my friends kept calling for gardening advice, I decided it was the perfect opportunity for me to write down my system, which I call the C. Z. system, to show what simple gardening has meant to me."

C. Z.'s primary advice is to simplify. "If your garden is overpopulated with too many kinds of flowers, it may become a huge chore instead of a delight. Specialization can help you become a good gardener without even realizing it.

"That's how I developed a nearly mistake-proof system for growing my roses. Spring is by far the best time to plant. Buy container-grown roses; they are the easiest to plant and will bloom the soonest. Good drainage is essential. Fertilize in the spring with a little bone meal and once again in the middle of June. Then get some mulch and spread it underneath the bushes at least two inches thick to keep the ground moist. Prune them in the spring. Cut the stronger shoots back eight to 10 inches from the ground; remove all weak and thin wood.

"Always begin in the spring with a clean garden. As soon as the bushes have been pruned, drench the canes, the bud unions and the immediate soil area with a spray of fungicide/insecticide to kill overwintering spores and insects. Phaltan, isotox or benlate mixtures seem more effective than dormant spray and are less likely to burn. Spray immediately. Repeat in a week. After pruning them, just make sure that your roses get plenty of sun and water during the dry months, and spray once a week, in the early morning before the sun gets too hot, to avoid sunburn of wet leaves. I do it Tuesday so I don't forget. This is part of my system."

C. Z. also has a system that produces spectacular flowers from her Dutch hybrid amaryllis. "They spend the summer outdoors with the pots sunk to the rim in a partly shaded bed next to the vegetable garden. We bring them in before frost and dry off in the pots for a rest of at least two months. Some go into an old refrigerator set with the controls at the warmest indication on the dial, which is well above freezing. By storing the bulbs this way, I have amaryllis in bloom whenever I want them, simply by bringing the pots to light and warmth and keeping soil moist. The flowers open within a month."

And, always having flowers is something C. Z. considers a necessity of life, especially if they are fragrant. "The way I start my day off right is to wake up, open my eyes, turn my head and see a flower next to my bed. It starts me off with a smile. My favorites are orchids, roses, lilies, peonies and freesias. I find it difficult to sleep without flowers."

In fact, one cannot know C. Z. for long without realizing that flowers and nature are in all the rooms of her life. "We must get gardening courses into all the schools, not as an extracurricular activity, but as one of the basics. We need people in this world who know the value of growing things. I consider it impossible to have enough interests in life. If you're not interested, you're not interesting. And gardeners are by nature interested."

On the subject of style, C. Z. says, "Simplicity is a vital part of living well and style is nothing more than pure simplicity. Being yourself. An individual, not a copy. Of course, many people shape our lives. I've been greatly influenced by Diana Vreeland and the Duchess of Windsor—watching how they run their houses and gardens. Estee Lauder taught me to think positively, helped with my make-up and appearance. Mainbocher taught me style, how to dress; 'Never overdo, it's vulgar.' "

C. Z.'s idea of floral vulgarity is an overdone, fixed flower arrangement. "Flowers in a room should make you want to rush up, touch and smell. They should be relaxed. Never stake orchids straight up; they like to bend a little. I love to have two or three vases of flowers on a little table. I just let the flowers fall the way they will. If I see a gardenia or another flower wired in a bouquet, I'm likely to take it apart on the spot, even in public."

As C. Z. tells me this, I realize that the glorious flowers surrounding us as we visit in the elegant living room are in fact arranged in all kinds of old and new bottles, not in vases. "It's something my mother always did with flowers all around the house. Some of these bottles you see on the tables are nothing more than empty olive-oil and instant coffee jars. Wine jugs are great, too, for they are big enough to anchor a stem of lilies or even a heavy spike of orchids."

On the subject of *First Garden,* C. Z. reflects, "My book has brought me out. I thought I couldn't talk with people I didn't know. Now I'm talking about my book, not C. Z., and discovering a whole new dimension about myself. Sharing is what gardening is all about. Sharing flowers, plants, experiences, knowledge. It's a way of giving joy."

Of her new career as a working woman, the president of Willy Rizzo (the Italian furniture designer) New York Inc., C. Z. says, "I've always been an individual with many interests. My new work life is thrilling. I'm enjoying it immensely." And, in addition to the furniture ("our new collection has some great pieces for the garden"), there's C. Z.'s Fragrant Insect Repellent spray (to keep the bugs off while you're gardening) and a drip-dry jump suit (pale yellow or pale blue) by David Crystal, with C. Z.'s initials stitched into the hip pocket; both items are being sold through leading department stores, B. Altman in New York, for example.

C. Z.'s parting advice is, "Don't take anything for granted. Live each day for today. Only for today. I do the best I can today. Follow these life rules and you'll be happiest. And, by the way, tell people to keep all their plants in as natural a state as possible. They'll all do better."

IN SEARCH OF STYLE

Continued from page 55

But above her shop, her *salon de couture*, Chanel's lavish apartments were "an Aladdin's cave" according to André Malraux, who cleaned up Paris some years back by having it scrubbed.

There were mirrors everywhere. Mirrors that were planted over other mirrors. These reflected and multiplied the Louis XV *boisèries*, the acres of Coromandel screens; the masses of richly gilded Régence furniture and the 26-foot-long, coffee-colored sofa upholstered in suede on which Chanel, when not attacking fabrics, also lolled—tucking herself up in a neat bundle like a ball of exotic wool.

Her shapely legs could just be seen peeking from under the rim of a tweed skirt, revealing the sling shoes she had invented; a shower of large pearls poured from her anxious neck; coal black hair framed features that were never at rest.

And in her mouth, even when she talked, there would be one of those acrid Gauloise cigarets.

"Style?" She was being interviewed one day by a hungry, humorless, German journalist. "Style is nothing more than a word. My concierge has style. I can no longer afford it!"

Oh those tricky ladies!

How they love to tease.

In my search for style—the meaning, the essence of the word—only one person was left who might reveal the final truth. Again I sought out Diana Vreeland.

Cecil Beaton once wrote about her: "Above her small-boned, beautiful body, with its feet like the bound feet of Chinese ladies, Mrs. Vreeland's head sits independently on top of a narrow neck and smiles at you. Everything about her is animated by amused interest: her nose, as broad as an Indian's, is boldly assertive; her eyes twinkle; her mouth emits the most amazingly aggressive and masculine laugh. A red laugh that is taken up by her cheeks, expertly rouged with an art which has gone out of style and of which she is one of the few remaining masters. Surrounding these features like a metallic skullcap is her navy blue hair, which she wears lacquered back from her face."

Even on the telephone, as Cecil Beaton intimated, Diana Vreeland not only has a *red laugh* but a *red voice*—ruby red; or the fine red of Mouton-Rothschild.

Diane Vreeland has a thing about red, of course.

That's style.

"What are your feelings," I hesitated somewhat, "about style? I heard you talking the other day . . . just before the busboy dumped the béchamel in my lap."

"Style, my boy, is everywhere—d'you understand?" Diana Vreeland seemed to be savoring her words as if they were coated in raspberry juice, *red raspberry juice*. "All you have to do is ride the B.M.T. and keep your eyes peeled. But remember, style is one thing; stylish is another. Never get them mixed. Style's a way of life. Stylish is an affectation! Now what did you say about the béchamel?"



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CATALOGUES TO HELP DETERMINE WHAT YOUR '77 GARDEN GROWS

By ELVIN McDONALD □ This year's crop of new seed and nursery catalogues clearly reflects our growing passion for house plants and gourmet-quality vegetables. Although seed shortages seem less likely this year than last, the catalogues themselves are in relatively short supply; I suggest you send away for those of your choice immediately.

Abbey Garden, 176 Toro Canyon Rd., Carpinteria, Calif. 93013 (catalogue $1). One of the most comprehensive collections of cacti and other succulents ever assembled, including many xerophytic plants, which give the appearance of aged bonsai, so new in cultivation that they are not yet listed in *Exotica.*

Alberts & Merkel Bros. Inc., 2210 S. Federal Highway, Boynton Beach, Fla. 33435 (list 25 cents). A complete selection of tropical foliage and flowering plants, including some of Philodendron Breeder Robert McColley's remarkable new hybrids bred for unusual stamina and bright, colorful leaves.

Ames Greenhouses Inc., East 13th Street, R.R. 2, Ames, Iowa 50010 (catalogue free). This firm's Cyclone hybrid impatiens have spectacularly variegated leaves and flowers that are unusually large in elusive pastels. The Melissa Hope hybrid delphiniums are equally outstanding, extremely rugged and vigorous—and absolutely glorious flowers.

Antonelli Bros. Inc., 2545 Capitola Rd., Santa Cruz, Calif. 95062 (catalogue free). Leading breeders and growers of tuberous begonias; this year's featured new varieties also include African violets and other gesneriads.

The Bamboo Collection of Robert Lester, 280 W. 4th St., New York City 10014 (list free). Hardy and tropical bamboos to grow indoors or outdoors in the ground or in containers. The hardiest, *Phyllostachys aureosulcata,* tolerates temperatures to 25° below zero. Growing heights vary from 12 inches (*Sasa veitchii variety nana*) to as high as 45 feet (*Phylostachys nigra variety henon*).

John Brudy's Rare Plant House, P.O. Box 1348, Cocoa Beach, Fla. 32931 (catalogue $1). A fascinating variety of exotic seeds, most of which may be grown into unusual house plants. Descriptions include common and Latin names, plus how to sprout the seeds.

Burgess Seed and Plant Co., P.O. Box 87, Galesburg, Mich. 49053 (catalogue is free). A new indoor gardening catalogue features more than 350 items, including plants, seeds, supplies and plant-care equipment. There are flowering and foliage plants, vegetables and trees—all illustrated in color.

W. Atlee Burpee Co., Warminster, Pa. 18974 (catalogue free). A bigger-than-ever collection of flower and vegetable seeds, plus house plants, berries, fruits and nuts. Red Pygmy marigold (extra-dwarf double French), Primrose Lady Hybrid marigold (1977 All-America Selection), Liberty Bell Snapdragon, Triple Treat pumpkin and Sugar Bush watermelon are among the new varieties.

Cactus Gem Nursery, P.O. Box 327, Aromas, Calif. 95004 (list free). An extensive listing of cacti and other succulents for cultivating in pots, either indoors or outdoors.

J. A. Demonchaux Co., 225 Jackson, Topeka, Kans. 66603 (list free). Gourmet vegetable and herb seeds, imported from France, including an everbearing strawberry of the *fraises des bois* type that may be grown from seed to fruiting-size in a single season's time span.

Farmer Seed and Nursery Co. Inc., Faribault, Minn. 55021 (catalogue free). A large color catalogue features a complete range of seed and nursery stock, with emphasis on cold hardiness and early-maturing varieties.

Fernwood Plants, P.O. Box 263, Topanga, Calif. 90290 (catalogue 50 cents). A long list of cacti and other succulents, including rare forms of succulent coleus, cissus, oxalis, senecio, ceropegia—for cultivating indoors/outdoors in containers.

Henry Field Seed and Nursery Co. Inc., Shenandoah, Iowa 51601 (catalogue free). A complete color-illustrated catalogue of seeds and nursery stock. New hybrid gladiolus are among highlights.

Fischer Greenhouses, Linwood, N.J. 08221 (catalogue 25 cents). The newest in African violets and other gesneriads such as streptocarpus, nematanthus, columnea and episcia, plus an ever-increasing variety of bromeliads, orchids and other house plants; also supplies.

Fox Orchids, 6615 W. Markham, Little Rock, Ark. 72205 (list free). A complete selection of orchids for growing as house or greenhouse plants; supplies and books.

Arthur Freed Orchids Inc., 5731 S. Bonsall Drive, Malibu, Calif. 90265 (catalogue free). A lengthy listing of orchids, both species and hybrids, in various sizes from seedling to the budding stage of mature orchid plants.

Fuchsia Land Nursery, 4629 Centinela Ave., Los Angeles 90066 (list free). Considerable listing of succulents, including the much-sought zigzag cactus, *Cryptocereus anthonyanus,* plus assortment of many houseplant sedums.

Golden Plant Nurseries Inc., 7300 Astro St., Orlando, Fla. 32807 (list 25 cents). The only source in the world for several extraordinary flowering gingers, some of them thought to be extinct as recently as 1967. List includes numerous other rare plants for container gardens indoors/outdoors, including some spathiphyllums that are bred to bloom.

Grigsby Cactus Gardens, 2326/2354 Bella Vista, Vista, Calif. 92083 (catalogue $1). A fascinating collection of odd and rare cacti and other succulents for growing in containers indoors or outdoors.

Gurney Seed and Nursery Co., Yankton, S. Dak. 57078 (catalogue free). Large catalogue of general seed and nursery stock; new features include house plants, genetically dwarfed apples and peaches.

Orchids by Hausermann Inc., P.O. Box 363, Elmhurst, Ill. 60126 (catalogue $1.25). A color-illustrated catalogue features hundreds of different orchids, many of them miniature and uniquely suited to growing in a fluorescent-light garden.

Hawaiian Flower Exports Inc., P.O. Box 249, Mountain View, Hawaii 96771 (list free). Anthuriums available as seeds, flowering-size plants or cut flowers; also ginger, coffee and macadamia nut plants.

Heavenly Violets, 9 Turney Pl., Trumbull, Conn. 06611 (list 25 cents). Tremendous selection of new hybrid African violets, including miniatures, plus 27 different episcias available.

Helen's Cactus, 2205 Mirasol Ave., Brownsville, Texas 78520 (list 25 cents). Extensive listing of cacti and other succulents; one of the few sources for crinum-lily bulbs and *Zamia furfuracea,* a cycad.

Henrietta's Nursery, 1345 N. Brawley, Fresno, Calif. 93711 (catalogue 35 cents). A huge collection of cacti and other succulents, including an unprecedented number of hybrid Thanksgiving, Christmas and Easter cacti available.

Sim T. Holmes African Violets, 100 Tuscarawas Rd., Beaver, Pa. 15009 (list free). Exclusive distributor of the year's most-sought new African violets, the Parson series, which includes eight varieties.

Jerry Horne, 10195 S.W. 70th St., Miami, Fla. 33173 (list free). A fascinating variety of tropicals for cultivating in any climate as house plants. The lists of different polyscias, bromeliads and staghorn ferns are unusually long and promising.

Spencer M. Howard Orchid Imports, 11802 Huston St., North Hollywood, Calif. 91607 (list is free). Specialists in jungle-collected species orchids from Mexico, Colombia, Brazil and Southeast Asia, some to grow as house plants, others to grow outdoors even in a temperate climate; the sizes vary from tiny miniatures to giants eight feet tall.

J. L. Hudson, Seedsman, P.O. Box 1058, Redwood City, Calif. 94064 (catalogue 50 cents). This catalogue probably offers more seeds of rare and unusual plants than any other in the world; it continues in the tradition of Harry E. Saier, formerly of Dimondale, Mich.

International Growers Exchange, P.O. Box 397, Farmington, Mich. 48024 (catalogue $1). An exhaustive listing of unusual bulbs, botanical orchid plants, bromeliads, herbs, amaryllis and hybrid gloxinias.

Jackson & Perkins Co., Medford, Ore. 97501 (catalogue free). This firm's two major catalogues feature roses in one, flower and vegetable seeds in the other. In roses, J&P offers a bumper crop of new varieties this year: New Day (yellow hybrid tea), the Prominent (orange-yellow grandiflora; an All-America Rose Selection), Patrician (red hybrid tea), Cynthia (rose-pink hybrid tea, named to honor Dr. Cynthia Westcott, "the Plant Doctor"), Better Homes & Gardens (apricot-red hybrid tea), Razzle Dazzle (red-white bicolor flora-tea rose), Sunsprite (bright yellow floribunda—a real winner), the Matador (orange-scarlet-yellow floribunda) and Accent (bright red floribunda).

Jones and Scully, 2200 N.W. 33 Ave., Miami 33142 (catalogue is $3). This all-color catalogue is possibly the world's most complete listing of orchids for growing as house plants (natural or fluorescent light) or in a greenhouse. The monthly purchase plans designed to help you build an orchid collection uniquely suited to your color preferences, the environment you can provide and your level of growing experience constitute an outstanding customer service.

Kartuz Greenhouses, 92 Chestnut St., Wilmington, Mass. 01887 (*Continued*)

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Logee's Greenhouses, 55 North St., Danielson, Conn. 06239 (catalogue $1). Probably America's oldest mail-order specialists in begonias, geraniums, herbs and house plants in general. Of particular note in this catalogue: a lengthy list of hybrid abutilons, the easy-to-grow flowering maple for indoors.

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Nuccio's Nurseries, 3555 Chaney Trail, Altadena, Calif. 91001 (catalogue free). A listing of the best and most unusual camellias and azaleas.

Pan-American Seed's new varieties for 1977 (available from leading mail-order seedhouses, and as started plants at local garden centers) include Saber coleus for hanging baskets, Scarlet Flash geranium, Glamour Picotee everblooming bedding begonia and Twinkles impatiens in separate colors (red, rose, scarlet and fuchsia, all white-variegated).

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R. H. Shumway Seedsman, Rockford, Ill. 61101 (catalogue free). A large, complete catalogue of seeds, plants, bulbs, nursery stock and supplies for growing them. Some illustrations are in color, others are charming old woodcuts from the 19th century.

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Sunnybrook Farms Nursery, 9448 Mayfield Rd., Chesterland, Ohio 44026 (catalogue free). A small-size catalogue packed with one of the most complete selections of house plants available from any mail-order firm. Specialties include herbs, geraniums, hoyas and sedums.

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WORKING MOTHERS

Continued from page 77

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(Text is continued on page 139)

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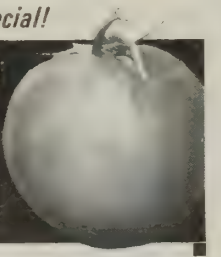


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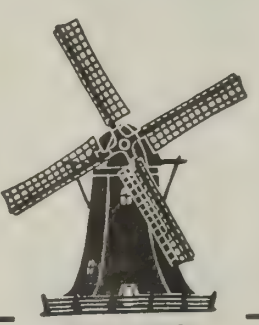


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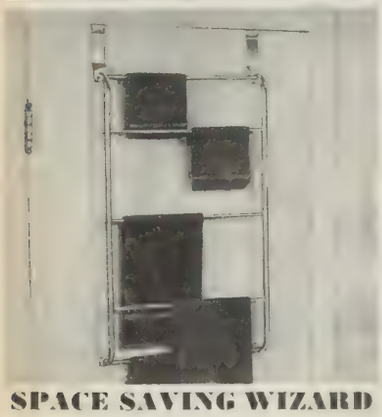
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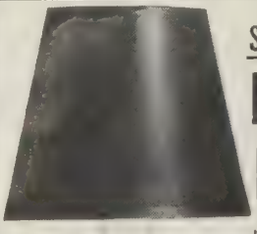
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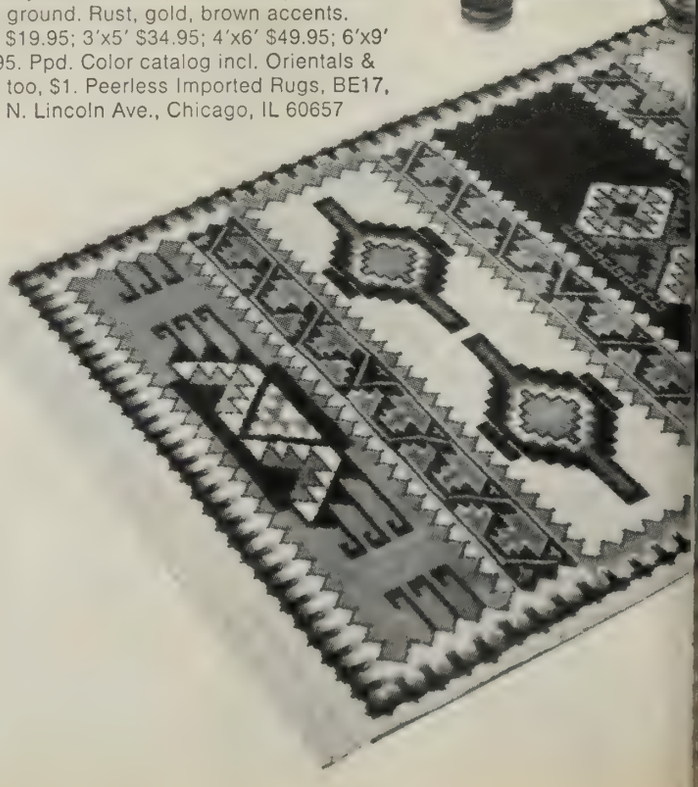
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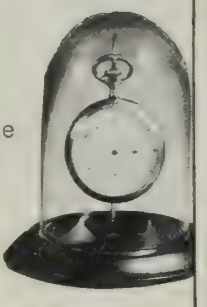
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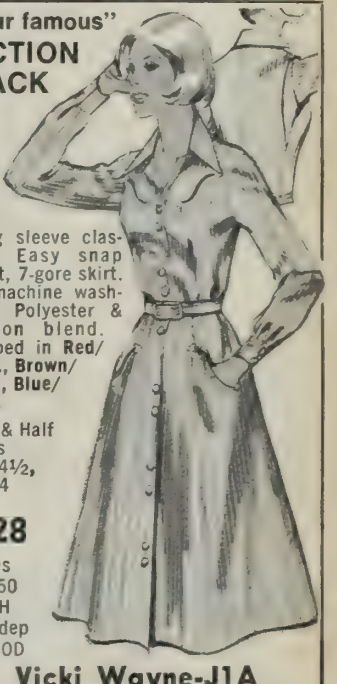


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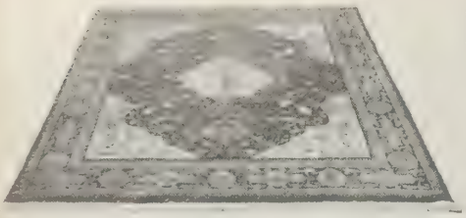


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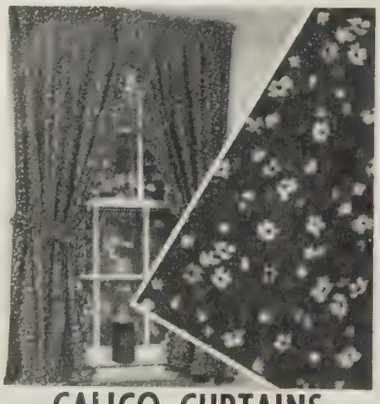
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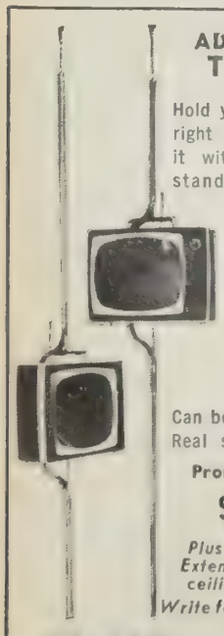


CALICO CURTAINS

No-iron, old-fashioned Calico in choice of red, gold, blue, black, brown or green background. 70" wide per pair with 2½" pre-shirred ruffle. 24" L $5.50, 30" $6.50, 36" $7, 45" $8, 54" $9, 63" $10, 72" $11. Valance $3, Tiebacks $1. Twin spread $25, Full $27. Twin Canopy $20, Full $23, Sham $8, 44" fabric $2.25 yd. Add $1.75 post. & handl. Md. res. add 4% tax. No COD's please.

"OLD MANOR HOUSE CURTAIN BOOKLET" with ACTUAL FABRIC SAMPLES, 50¢
Quality & Satisfaction Since 1890

MATHER'S
31 E. Main St., BI-7, Westminster, Md. 21157



ADJUSTABLE TV POLE

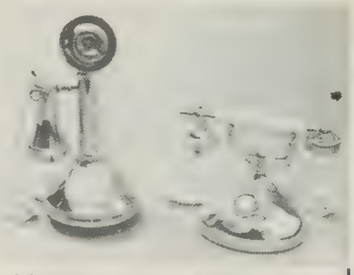
Hold your portable TV right where you want it without tables or stands. Takes any width, up to 14" deep, 17" high. Brass tone finish pole has spring tension rod to adjust to 7½ to 8½ ft. ceiling heights. Can be set Hi or Low. Real space saver!

Prompt Shipment

$13.99

Plus $1.00 postage Extension for higher ceiling, add $2.00.
Write for FREE catalog

Holiday Gifts
Dept. 201-7A, Wheat Ridge, Co. 80036



ROARING 20's $74.00 gold, black, red, white

SMALL TALK $68.00 gold

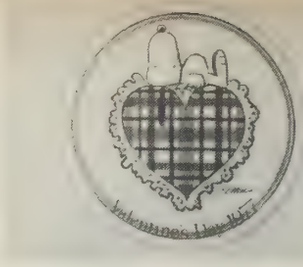
Complete with dial, bell, standard cord and plug. All orders shipped immediately! Send check or M.O.

Conn. Residents add sales tax.

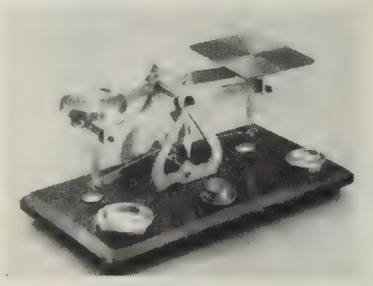
FRENCH, ANTIQUE, MODERN and CONTEMPORARY PHONES to meet your every need

Send 50¢ for Catalog

THE PHONE BOOTH, INC.
40 Boutiques
Ridgeway Center
Stamford, Conn. 06905



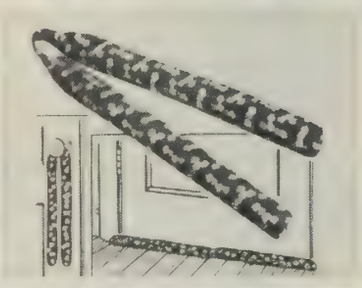
Lovable Snoopy sends heart-ie Valentine greetings to all fans. 1977 Valentine plate first new series from Schmid Brothe produced in *more limited* editi than other Peanuts plates— hurry! 7½" $13 ppd. Hickc House, Div. of Edd the Flori Dept. HB-17, 823 N. Court S Ottumwa, IA 52501



English Letter Scale. Worki replica of antique 1860 origin Meticulously crafted of so brass with accurate weights oz., 2-oz., two ½-oz.). Bev edged, varnished oak base h luxe lined weight-niches. 7x3 x3½" H. $19.98, $1 post. Lilli Vernon, B1E, 510 So. Fulton, M Vernon, NY 10550



Everything's Coming Up Ros in Jackson & Perkins' exciti new catalog. Familiar favorit award-winning varieties. P bulbs, fruit trees, vegetabl All from the *world's larg* rose growers and nurserym "Roses '77" yours for the a ing. Jackson & Perkins, 5 Rose Lane, Medford, OR 97



Stop The Draft that seeps under doors and windows w colorful print covered insulatc Cut heating costs too. Fill with Cape Cod sand and th mal insulation. Adjust from 40". Hang on door to sto $4.98 ea., 2, $9.50. 4, $18. post. Ferry House, Dept. HB Briarcliff Manor, NY 10510



Splurge On A Bath Pillow a transform a plain tub into Shan-gri-la of relaxation. Pill stays securely in place, crad head & shoulders on heave cushion of air. 16x20". Wet-pr to keep a hairdo dry. Gold fle de-lis pattern on white or pi $4.98 ppd. Better Sleep, Hl New Providence, NJ 07974

REWARD! The Strongite 'IMPOSTER' DIAMOND

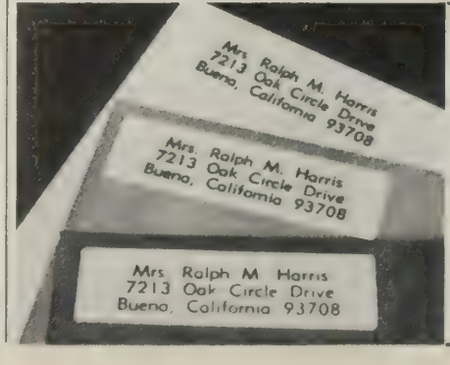
At Only $8.00 Per Carat



Priced to invite comparison anywhere in The Strongite Country. 10-days to prove it or your money-back. The Strongite 'Imposter' Diamond is the hardest, most dazzling imitation jewel ever. 58 facets, pure white, flawless. Unconditional lifetime guarantee. **FREE 1977 Color catalog.**



The Strongite Co. Dept. 10A, 2 West 47th St New York, N.Y. 10036

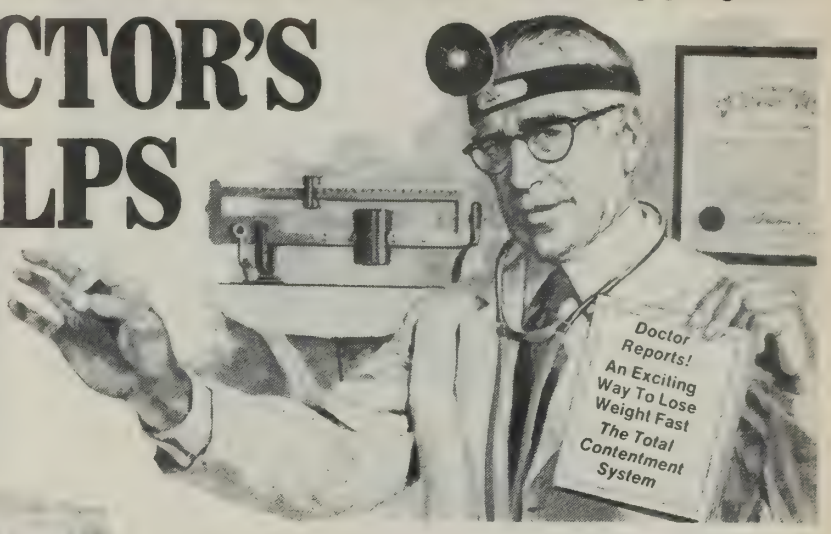


PRESS ON ADDRESS LABEL

Identify possessions, correspo dence too. Black ink on whit blue, pink, yellow, silver or go labels, 1¾" x ½". Any messa up to 26 letters per line, up 4 lines. 225 for $3; 450 (alik for $5; 1,000 (alike) for $10 pp Please specify color. Useful 80- Gift Catalog, 50¢. Bruce Bolir 11-P Bolind Bldg., Boulder, 80302.

Announcing the most incredible formula ever featured in a no-hunger reducing program!

NOW! THE DOCTOR'S PILL THAT HELPS CONQUER FAT FOREVER!



Called the "Total Contentment" pill — it's safe as a cough drop, gentle as a vitamin pill . . . yet so effective it helps shut off your appetite for hours at a time. Meaning: instead of gorging yourself . . . instead of yielding to hunger . . . instead of battling those constant urges for snacks . . . you simply reach for a pill instead of fattening foods, and lose up to 6 pounds of fluid and fat the very first weekend.

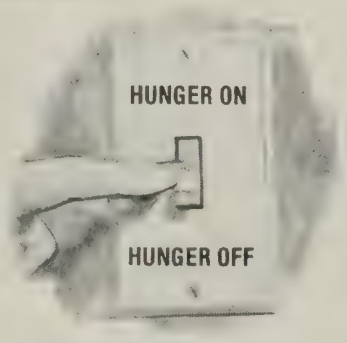
Even more significant as long as you follow this medically proven lifetime slimness program, you actually become totally immune to fat build-up for the rest of your life — **even if you've been hopelessly overweight for the last 25 years.**

YES! NOW LOSE 20, 30, EVEN 40 — OR MORE POUNDS, AND KEEP IT OFF FOREVER!

Yes, what you are now looking at is the last ad for a reducing product you will ever have to read in your life. Because just 60 seconds from now you're going to discover how medical science now makes it possible for you to lose 10, 20, 30, even 40 pounds — or more AND NEVER GAIN IT BACK FOR THE REST OF YOUR LIFE. That's right! Lose up to 12 pounds in just 14 days . . . shrink your waistline up to 3 inches in a mere 2 weeks' time . . . and even more important, discover the way to make yourself TOTALLY IMMUNE TO EXCESS FAT FOR THE REST OF YOUR LIFE! In other words, PERMANENT LIFETIME SLIMNESS — FINALLY YOURS. Thanks to this doctor's brilliant program and the TOTAL CONTENTMENT PILL.

NOW! A LIFETIME OF SLIMNESS WITHOUT THE TORTURE OF HUNGER

How can medical science make this lifelong dream come true? It's simple. Because doctors have developed a remarkably easy way for you to TURN OFF EVEN A RUNAWAY APPETITE any time you want JUST LIKE YOU TURN OFF A LIGHT SWITCH! Yes, actually command hunger to STOP almost instantly — on the spot, before meals, at meals, between meals . . . and make excess pounds and inches disappear from sight so fast . . . that in a matter of weeks you may actually need a brand new wardrobe.



Now Shut Off Your Appetite On COMMAND Just Like You Switch Off A Light

NOW COMES MEDICAL SCIENCE'S INCREDIBLE "MEAL-IN-A-PILL"

The secret behind this miracle program that conquers fat forever is a brilliant new development called the TOTAL CONTENTMENT PILL — that according to medical experts is so effective, just one pill has the same hunger-satisfying potential as a serving of bread, mashed potatoes, or any of these filling foods you would normally heap on your plate. Yes, one single pill that gives you virtually the same "fully satisfied" feeling as a main dish of a delicious Sunday dinner . . . even on people with runaway appetites.

In other words, even before you have those first pangs of hunger . . . that maddening craving for food . . . **you simply put your appetite to sleep with this amazing "meal in a pill".** Because just like water turns off thirst, this incredible TOTAL CONTENTMENT PILL turns off hunger AUTOMATICALLY . . . any time you want!

PERMANENT LIFETIME SLIMNESS ONCE A DREAM — FINALLY A REALITY!

Best of all, because it was developed by doctors, the TOTAL CONTENTMENT PILL is not only as safe and mild as a vitamin pill, but so gentle that the only sensation you experience is that of total satisfaction. And the only change you'll feel or see is in the smaller size of your clothing!

YOUR TUMMY FEELS LIKE YOU FEASTED — BUT, YOUR WAISTLINE LOOKS LIKE YOU FASTED!

What does this mean? Simply that from this day on, depending on how overweight you are, any time you want to melt away 10, 20, 30 — or even more pounds . . . any time you want to . . .

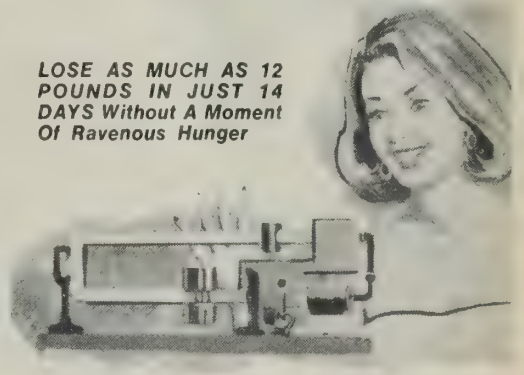
LOSE up to 4 to 6 inches off your waistline
LOSE up to 3 to 4 inches off your hips
LOSE up to 3 inches off your thighs
LOSE up to 4 inches off your buttocks
LOSE up to 4 inches off your stomach . . .

instead of torturous diet . . . instead of brutal exercise . . . instead of battling your will-power . . . you just take medical science's new TOTAL CONTENTMENT PILL as part of this "lifetime slimness program". SHUT DOWN YOUR OLD ENEMY, HUNGER — SHUT OUT FAT-BUILDING CALORIES . . . and for the first time ever, actually make yourself TOTALLY IMMUNE TO FAT BUILD-UP FOR THE REST OF YOUR LIFE — as long as you take an oath to faithfully follow this proven road to LIFETIME SLIMNESS!

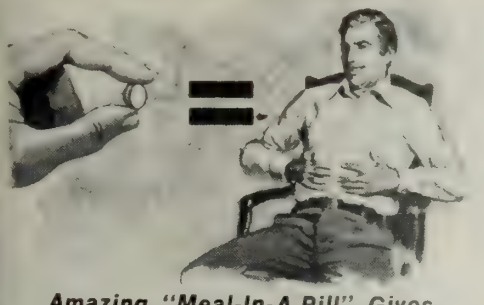
PROVE EVERY LOST OUNCE ENTIRELY AT OUR RISK!

So if you are seriously determined to transform your body into a new slim, trim you . . . if you've finally made up your mind that never again will you suffer the problems or embarrassment of overweight . . . if you want to see pounds and inches vanish from sight and stay vanished forever faster than you ever dreamed possible . . . in short, if you want to take advantage of this exciting medical plan that combines both a doctor's pill and program that makes lifetime immunity to fat, lifetime slimness not a hope but a living reality . . . then take advantage of the no-risk offer described below.

No one ever again need be even a single pound overweight! Why not take THE FINAL STEP and get rid of all those excess pounds, excess inches FOR THE REST OF YOUR LIFE. Act now.



LOSE AS MUCH AS 12 POUNDS IN JUST 14 DAYS Without A Moment Of Ravenous Hunger



Amazing "Meal-In-A-Pill" Gives Total Satisfaction . . . You're Simply Never Hungry

VITAL NOTICE:

You must promise to eat. Yes, even though the TOTAL CONTENTMENT PILL has the ability to turn off your appetite just like you turn off a light switch YOU CANNOT GO ON FOR LONG PERIODS EATING NOTHING . . . even though you have no appetite. Sure, you'd lose weight like crazy . . . but the doctor says it's unhealthy. You must eat at least two meals a day . . . even if you have to force yourself. And he provides you with a way to stimulate yourself so you have a balanced caloric intake . . . no matter how little you care to eat. We urge you to show this entire program to your own family physician and see if he doesn't agree that this is a medically-sound approach to the problem of obesity

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MAIL NO-RISK COUPON TODAY

Mead-Wilson Pharmacal, Dept. JTCA-18
Caroline Road
Philadelphia, PA 19176



Yes, I want to lose weight fast and permanently with this doctor's amazing program featuring the TCP Pill. Please rush the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling).

- ☐ Full 60-Tablet Supply only $6.95 plus 35¢ postage & handling
- ☐ Full 90-Tablet Supply only $8.95 (Save $1.50) plus 50¢ postage & handling
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Total amount enclosed $_____ PA residents add 6% sales tax. Check or money order, no CODs please.

CHARGE IT: (check one) Exp. Date _____
☐ BankAmericard ☐ American Express
☐ Master Charge
BANK NUMBER ___ ___ ___ ___

Credit Card # _____

Name _____

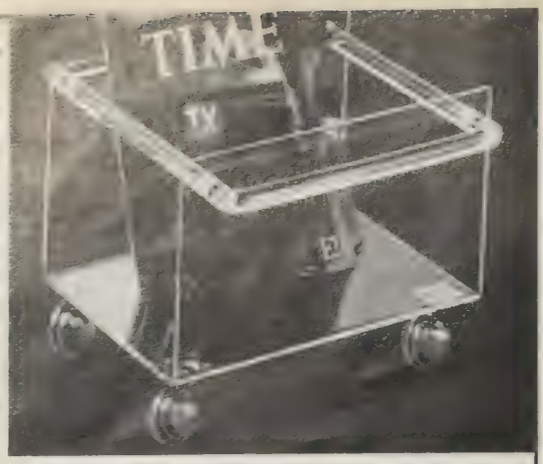
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LUXE LUCITE!



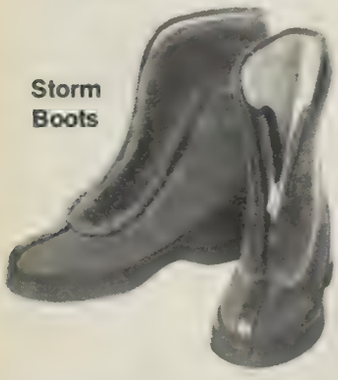
Creme de la creme, and ours alone in all the world! Roll-around rack for magazines, records or plants, stunningly designed by Robert Mainly.

Love the elegant look of its all-around Lucite rod that doubles as a handle — so easy to pull toward you or push away. Love the polished chrome casters (the best free-rolling kind — not flimsy wheels)! Hefty polished Lucite, American-crafted — blends with every decor. 10¼" high, 12½x12½" inside area. **8756 Lucite Rolling Rack. . $27.98**

Add $2.50 postage and handling. New York residents add taxes.

LILLIAN VERNON Dept. B13 510 S. Fulton Ave. Mt. Vernon, NY 10550

The Talbots



Storm Boots

Our super storm boots, back again and better than ever, have genuine suede, water-repellent uppers with leather and acrylic mouton trim, all wool pile lining and non-skid crepe soles. May be worn with heels or flats. Black or brown. Whole sizes 6-10, M, to fit shoe sizes 5½-10 (please state shoe size). $35.00. Add $1.75 for postage.

Send for our new free color catalog.

THE TALBOTS

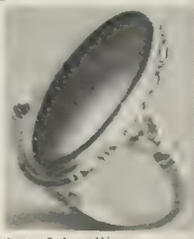
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SPINEL WIDE BAND

A beautiful bit of permanent sparkle caught in a 6 prong setting. A ½ Ct. LIONITE White synthetic Spinel on a wide textured band. In White or Gold Plate, **$7.95.** Sterling Silver, **$12.95.** State ring size.

BLACK ONYX

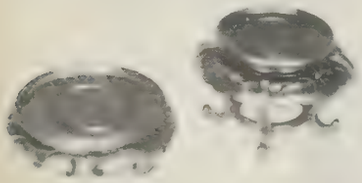


A real jewel to add to your collection is a genuine onyx stone in an elongated oval cut. It tops a sterling silver ring in a delicate setting. Available in sizes 4-9. **$8.95**

Add 50c postage & handling. N.Y. residents add sales tax. Send 50c for Color Catalog & Ring Size Card. Immediate Delivery. Prompt Refund if Not Satisfied.

Lions

665 MIDDLE NECK RD. DEPT HB15 GREAT NECK, N.Y. 11023



ROSEWOOD STANDS

for vases, statues, and . . . .

Your most hastily arranged flowers will look as if they just placed first in the Garden Club Show. Use one for dramatizing a treasured figurine. Black rosewood bases are hand-carved in traditional Oriental motifs. Low base, 4" inside diam., $4.55. Footed base with 4" inside diam., $10.55. Ppd. Other sizes available. Send for free brochure.

A C GIFTS New York, NY

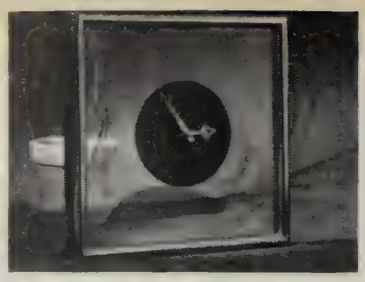
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If tweezing your brows and applying eye makeup makes you frantic . . Fret no more ! !



Magic Focus standing mirror was developed by a noted eye doctor for the woman who can't see what she is doing without glasses, but can't do what she is seeing with glasses. Actually marvelous! Distortion-free, optically perfect mirror has a flexible brass gooseneck arm for hands-free grooming; adjusts to perfect focus for your eyes. Tweeze or apply [illegible] WITHOUT GLASSES, regardless of your prescription. 4" mirror; white frame & [illegible] plus $1.50 postage.

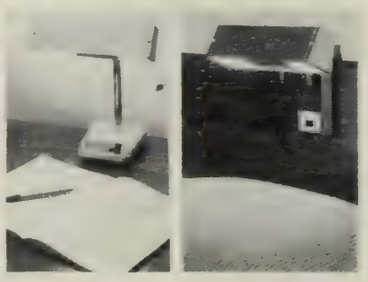
FERRY HOUSE Dept. BI, [illegible] Manor, NY 10510



A Classic In Its Own Time. Or[illegible] nal decorator wall clock sig[illegible] by its creator. Brass finish ha[illegible] move around unnumbered bl[illegible] face centered in 11¼" sq. clear lucite. Chrome or br[illegible] frame. Battery operated. $[illegible] $2.75 post. Plexiclock, HBE. 1[illegible] N. Andrew Ave., Suite 11K, Lauderdale, FL 33311



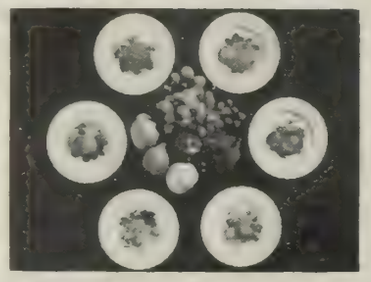
Free-Spirited Butterflies, gleaming golden or silvery me[illegible] filigree. Double necklace has[illegible] 1½" butterfly on a 24" ch[illegible] and smaller ¾" one on ch[illegible] within; $2.95. 55¢ post. Earri[illegible] (specify pierced-ear or clipba[illegible] $2, 55¢ post. Romar Sales, RS[illegible] 380 Madison, New York, NY 10[illegible]



Buy The Light that's best [illegible] reading, sewing or study. Bri[illegible] couple with sturdy metal shad[illegible] Each takes 40 watt, hi-intens[illegible] bulbs. Choose bed lamp in iv[illegible] or cocoa; desk lamp in ivo[illegible] cocoa or black. $14.95 ea. [illegible] post. ea. (Add $1.50 w. of Mis[illegible] Bayshore Lighting, 143 W. M[illegible] St., HB1, Bayshore, NY 1170[illegible]



The World Of Waterfowl. Pri[illegible] of the most popular wild b[illegible] species. Canadian Geese [illegible] color on heavy-textured ar[illegible] stock are for a man's stu[illegible] Black Ducks, Mallards and Wo[illegible] Ducks available for compl[illegible] set. 12" x 16". Set of 4, $20 p[illegible] The Outdoor Gallery, HB1, 12[illegible] 56th St., Delta, B.C. Canada



Luscious Porcelain Plates Hutschenreuther just waiting [illegible] be picked for yourself or gi[illegible] Set of six, each with a differe[illegible] fruit painting used so often [illegible] salads, canapes, crudities, d[illegible] serts. Natural colors on whi[illegible] Set, $19.95. $2.50 post. Ja[illegible] card's, HB1, 22 Petticoat La[illegible] Kansas City, MO 64106



Boggle Calculator Game Book Hours of challenging, rainy day fu[illegible] for both kids and adults...a 63[illegible] page collection of games and rid[illegible] dles to play with your hand-held ca[illegible] culator. Solutions are included wit[illegible] a dictionary of words with corre[illegible] sponding calculator numbers.

2037-6—Calculator Book . . **$1.9[illegible]**

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HOLDS 3000 LBS OF WOOD

And all of it neatly stacked in th[illegible] heavy duty rack. No more unsightly l[illegible] jams in garage or backyard. You c[illegible] store a full stove cord of wood in o[illegible] new matte black, wrought iron log stan[illegible] 4" clearance underneath speeds dryin[illegible] permits easy sweeping, keeps mice a[illegible] termites from invading. And when y[illegible] don't need it, it folds flat for ea[illegible] storage. Attractive enough for use i[illegible] doors, rust resistant for use outdoor[illegible] A huge 8 ft. x 4 ft. x 14" deep.

$39.98 Postp[illegible] Add $4 [illegible]

MONEY BACK IF NOT DELIGHTED

HARRIET CARTER, Dept. HB-10071 Plymouth Meetin[illegible] Pa. 19462

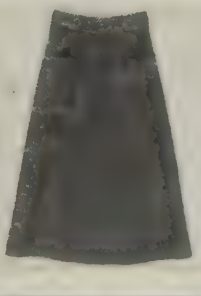
e A Solid Cherry Sideboard three generous drawers, ss pulls, gracefully shaped on, glamorous Queen Anne ; and you'll have a dining n piece to display with pride. W,20½"D,34"H. $240 ship. s. extra. No COD. Catalog $1. raim Marsh, Dept. 478, Box Concord, NC 28025



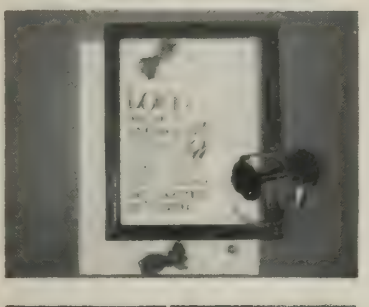
k Find makes reading in bed pleasure. Sturdy aluminum p, rod support and swivel books at best viewing an- Molded plastic parts adjust ize, hold pages in place. l for invalids. $44.95 ppd. e for info on other models. C. Easy Reading Aids. 5435 N. sian Ave., Chicago, IL 60625



You Go looking smashing in easy denim wrap skirt. All rican classic done with but- ront, wide back panels, big h pockets. The Talbots look natural for you in navy poly/ n denim. XS,S,M,L. For sizes $28, $1.75 post. New, color og is yours free. The Tal- GV, Hingham, MA 02043



d, Help Me to remember that ng is going to happen to me that you & I together can't le"—in Persian-type crewel on Belgian linen. Kit: all the gs even metal embroidery but not frame. 10x12". . $1 post. Frame, $4.95, $1 Cadlyn's, HB1, 10250 N. e., Phoenix, AZ 85021



e Pet keeps plants from to pot. Glazed earthen- frog 7"L., charmed with posies. Holds 6" glass r, 5" shears, 3 mini tools trowel & spade) 6¼"-8¼" with sturdy metal heads, handles. Set $4.98, 75¢ Lilly's Garden, B1E, 510 S. , Mt. Vernon, NY 10550



ATHER CHIPPENDALE SOFA

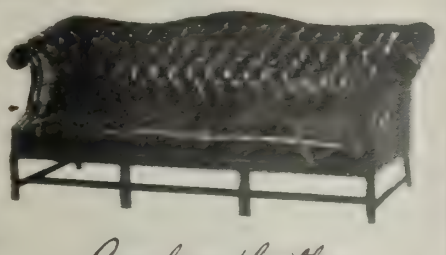
rloom of tomorrow to be en- today! Handcrafted of the very materials. Available in over 30 t Top Grain Premium Leather. Mahogany legs and stretchers. brass nail head trim. Matching and chair shown in brochure leather furniture. H 26 W 84

.....$934.50

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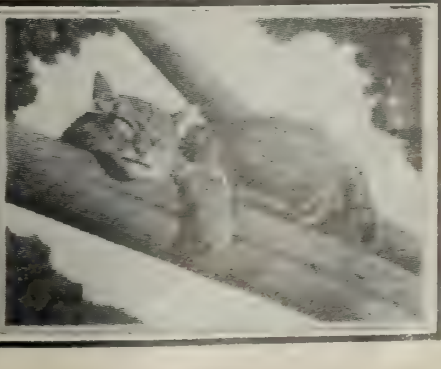
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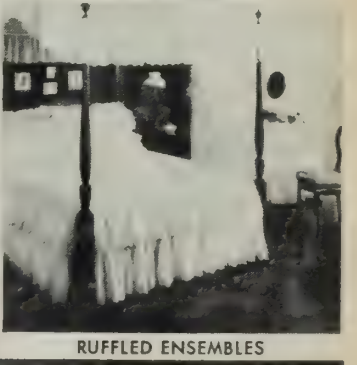
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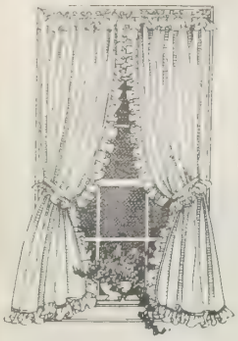
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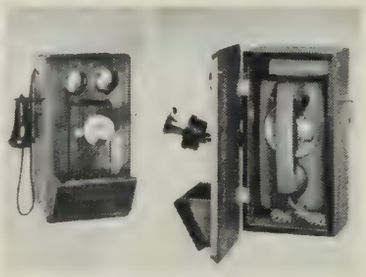
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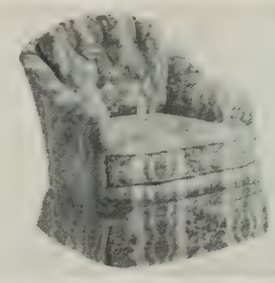
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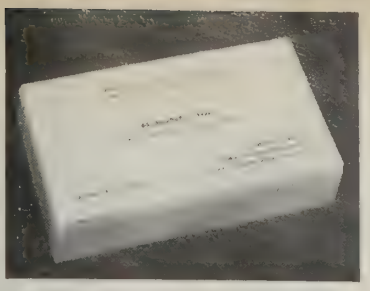
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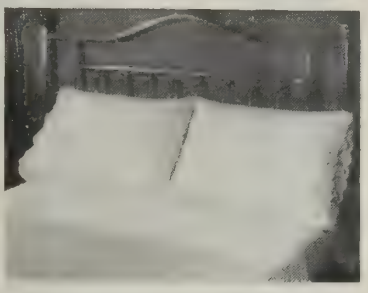
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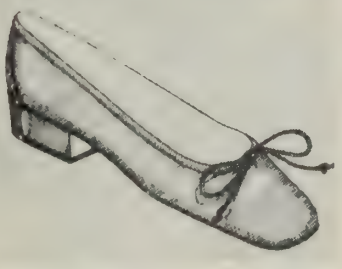
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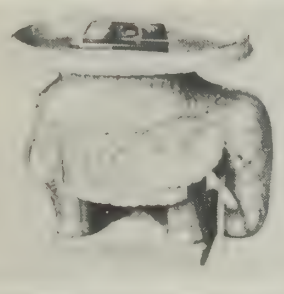
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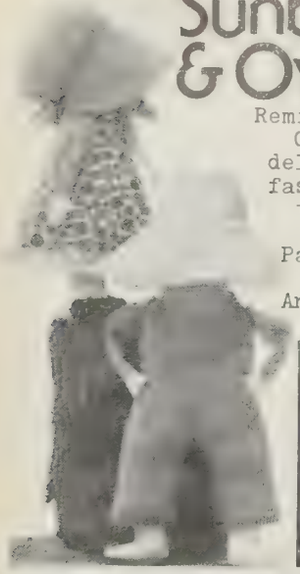
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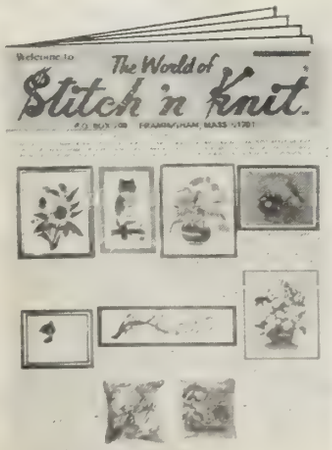
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for House Beautiful readers



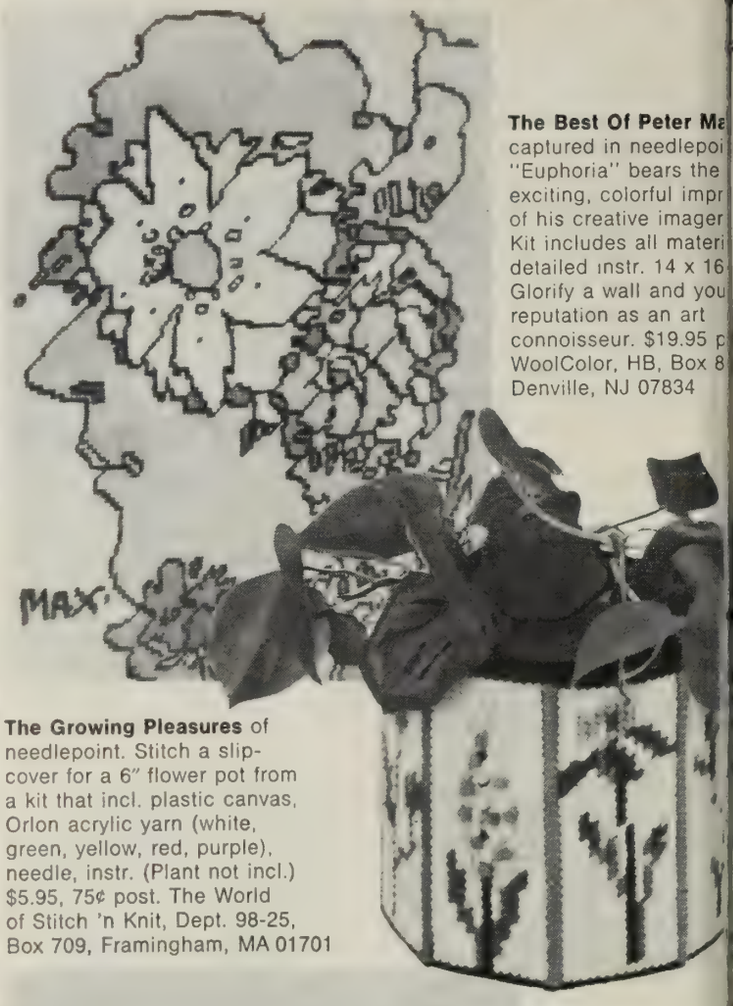
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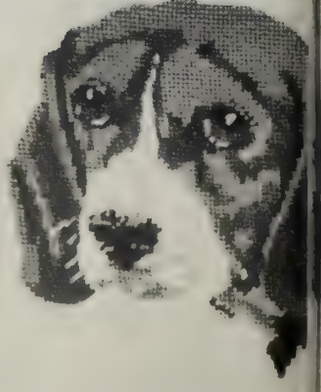


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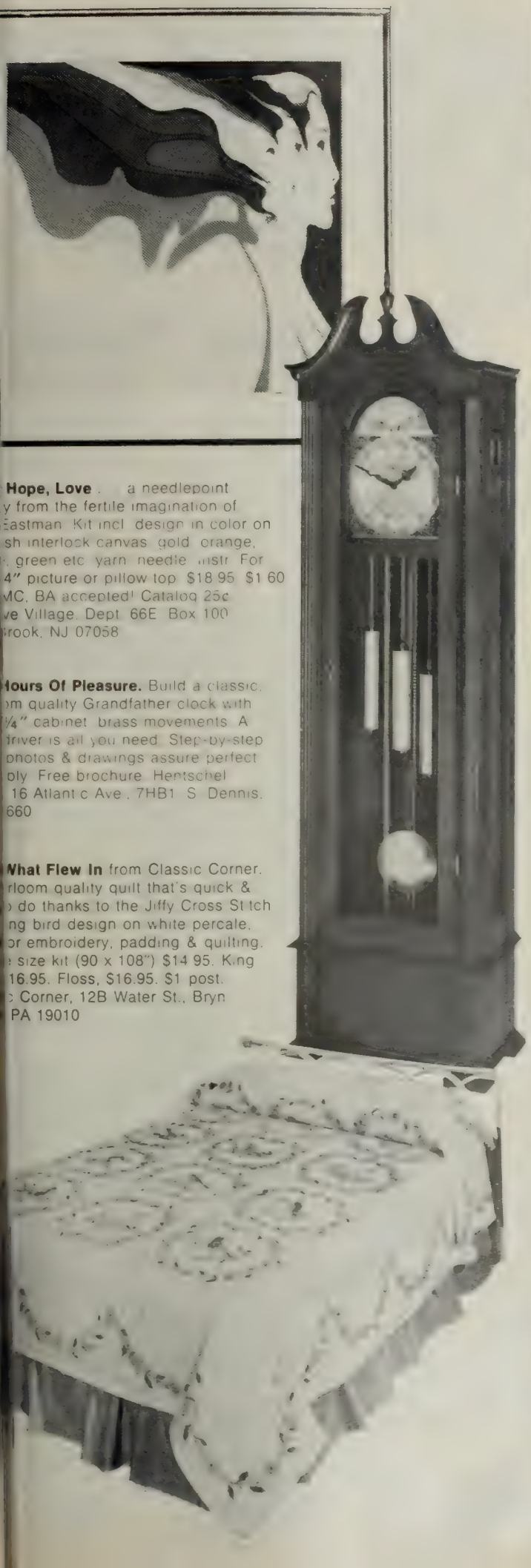


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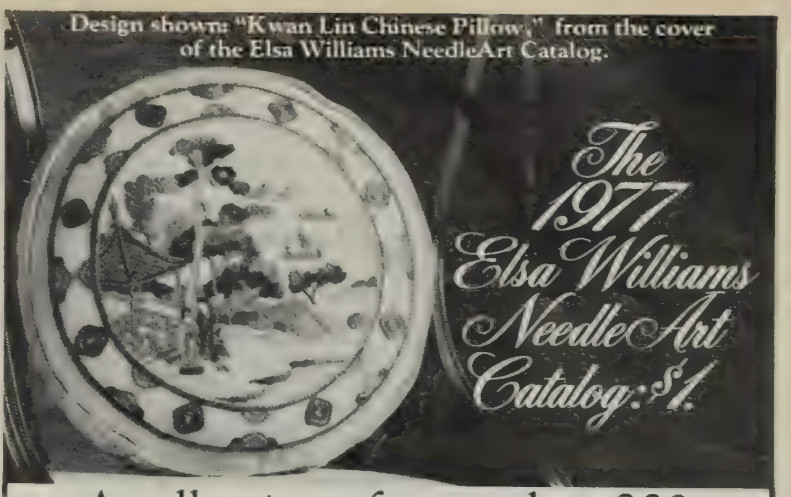
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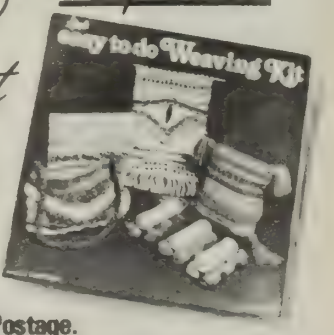
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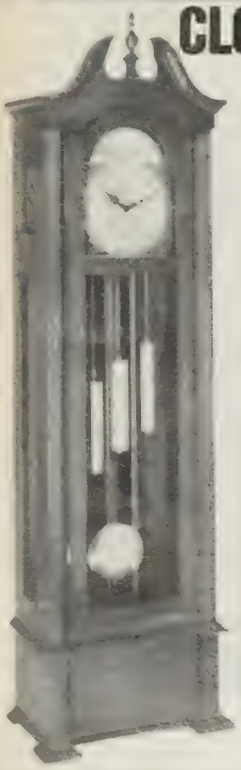
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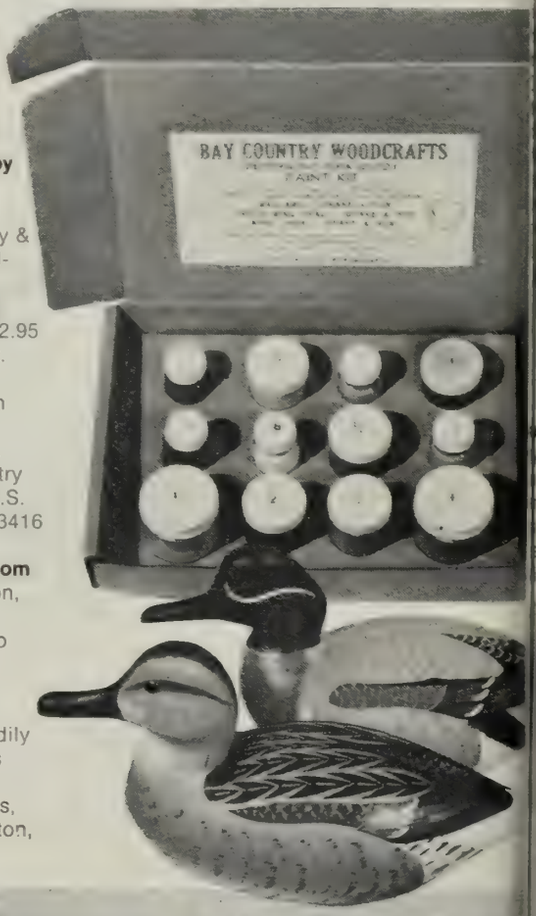
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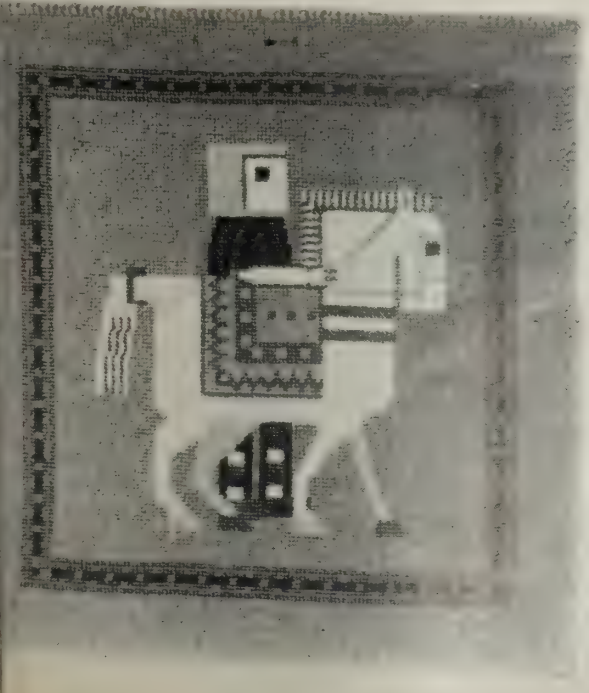


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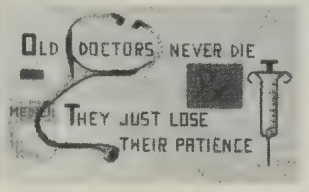
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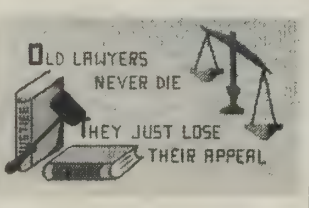


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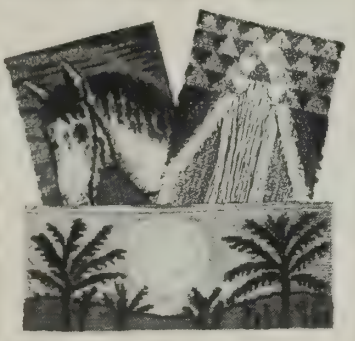
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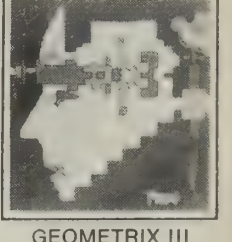
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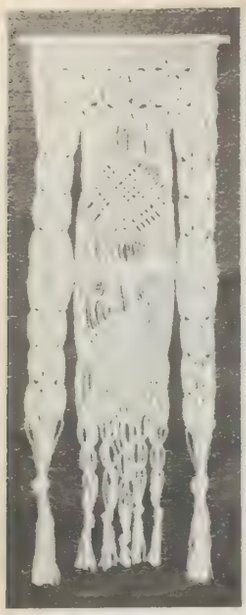
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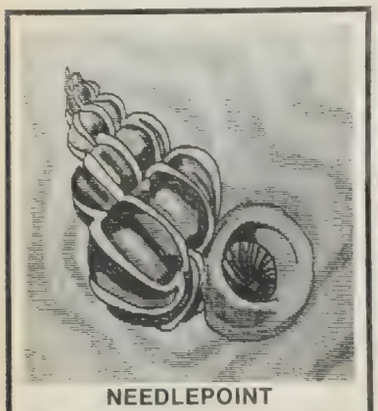
Natural Beauty Of Shells—an original needlepoint pattern to use as a work of art. 14" sq. des handpainted on #12 cotton car Persian yarn in tan, light brown cream background, 2 needles, ir $23.95, 75¢ post. NeSee Desig HB1, Box 4358, Ft. Lauderdale, FL 33338

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NEEDLEPOINT

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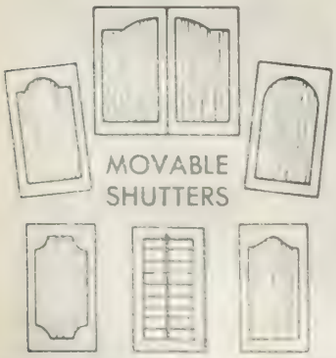
Here's a beautiful, full color Afghan Hound portrait to needlepoint. Suitable for pillow or framing, kit comes with design stamped on #14 imported canvas, Paternayan Persian yarns in 10 lifelike colors (mostly golds and browns) plus background, needle and instructions. Background blank for your color choice (specify): royal, navy, green, mahogany—or enclose swatch and we will match it. Finished size 14" x 14". Other breeds available. Inquiries welcomed.

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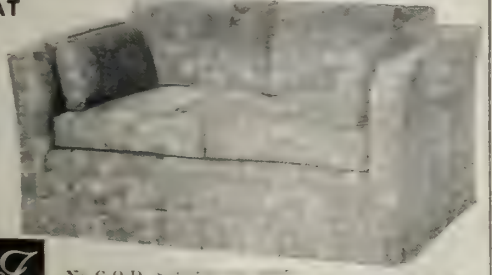
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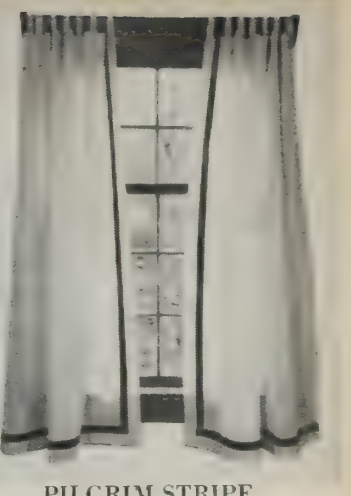
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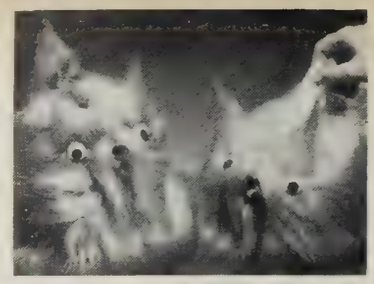
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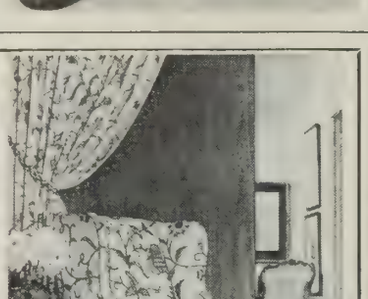
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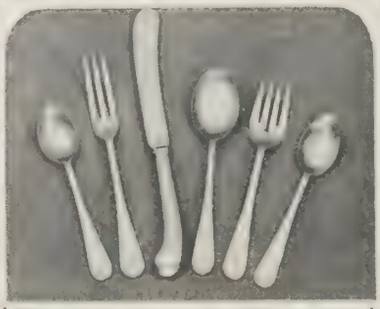
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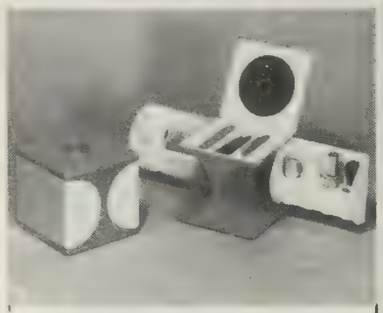


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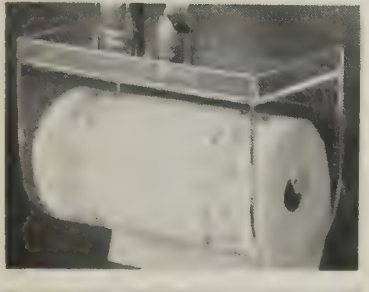
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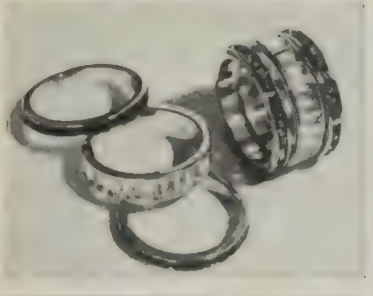
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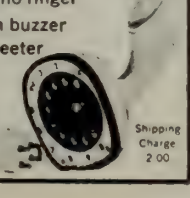


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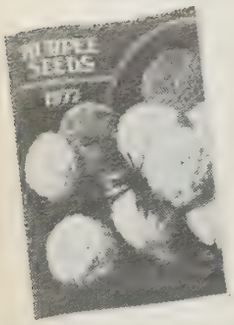
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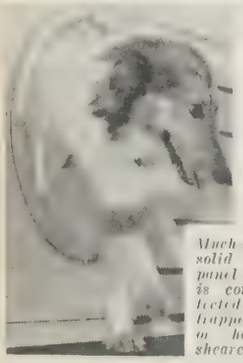
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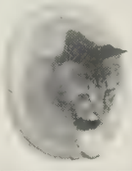


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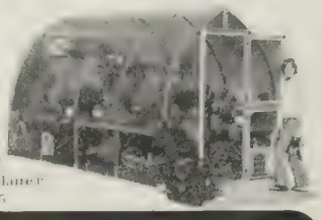
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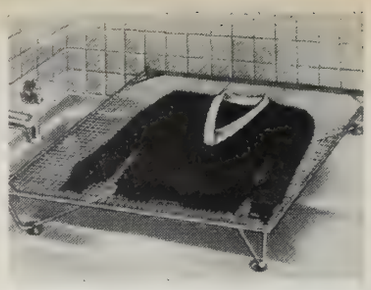
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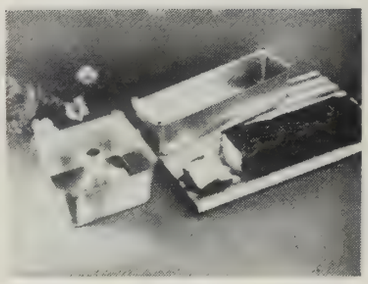
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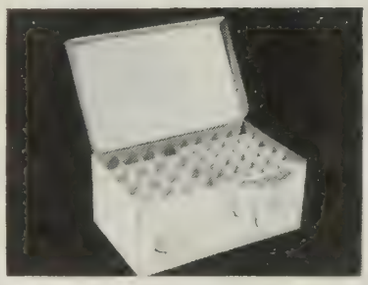
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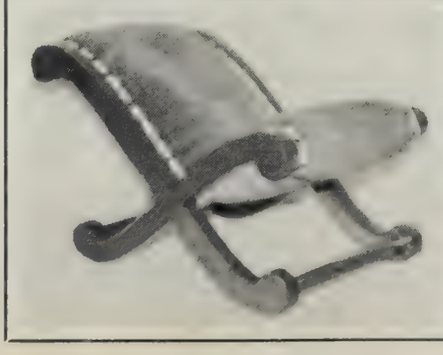


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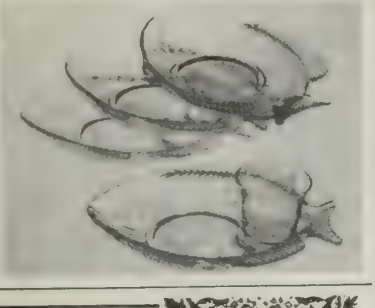
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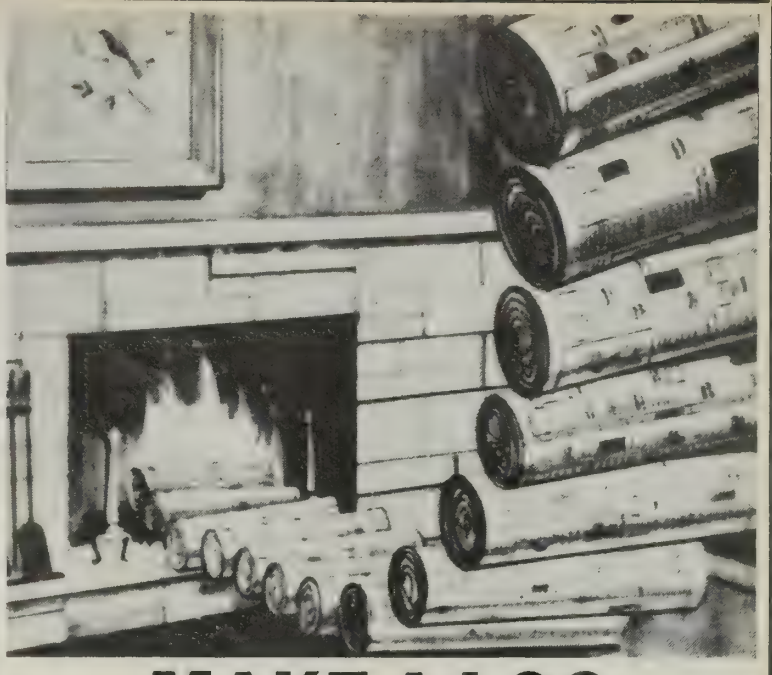


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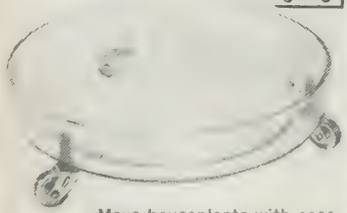
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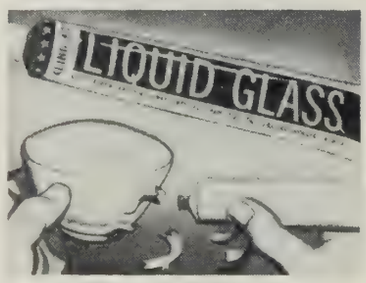
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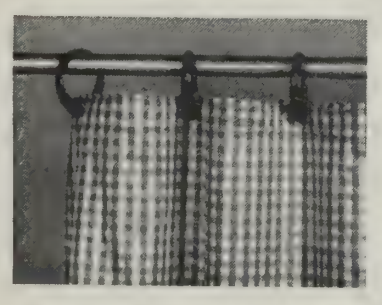
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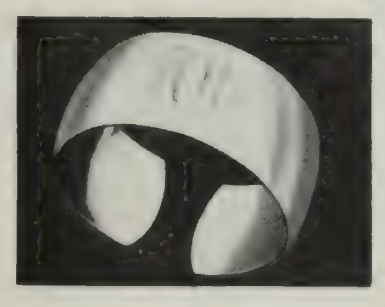
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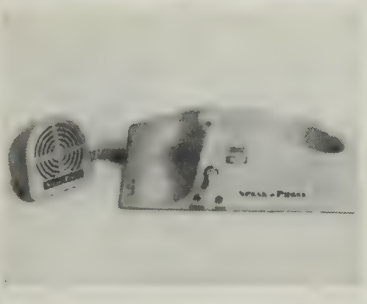
Gingham Goes Great in the bath. Vinyl shower curtain, 6'Lx6'W. 1" check in 8 colors: red, green, blue, orchid, pink, black, brown & gold. Tailored tieback window curtain, 54" L., 68" W. Set: $9.50 plus $1.25 post. Separately, $4.95 ea., $1 post. Mather's, 31 E. Main St., HB1, Westminster, MD 21157



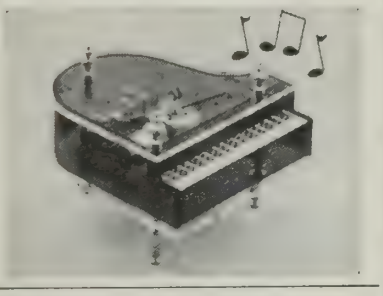
The Mood Is Modern, the look is new, the monogram marks it personal. Adjustable cuff bracelet of 22K gold-plate will tell a Valentine you cared enough to plan ahead. For engraving info give full name. 3 wks. del. $8.50, 75¢ post. "Gifts of Love" catalog free. Many Splendored Things, HB1, Box 100464, Atlanta, GA 30384



Communicate With Your Public while your hands are busy taking notes, mixing a cake, tending the baby. Battery operated amplifier works when you put the receiver in the cradle. Has ear plug for privacy. $39, $2 post. Catalog 10¢. The Phone Booth, HBA 177, (1) Boutiques, Ridgeway Center, Stamford, CT 06905



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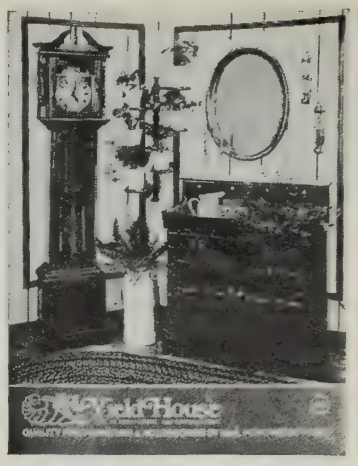
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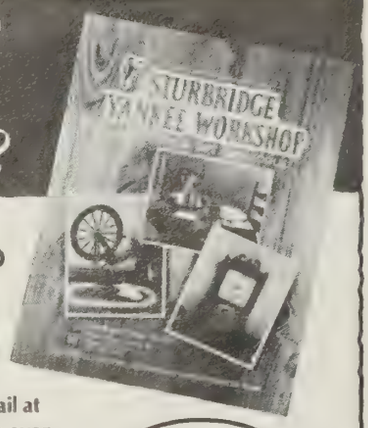
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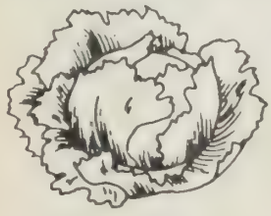
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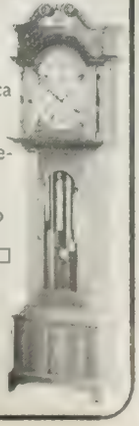


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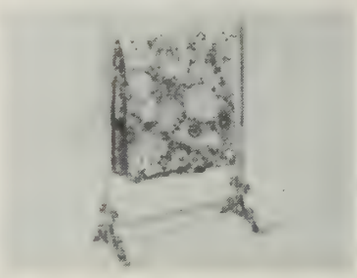
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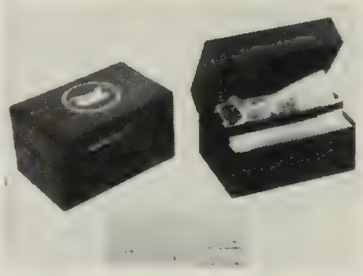
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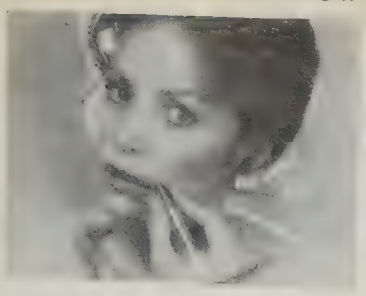
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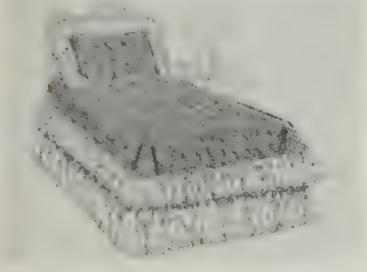
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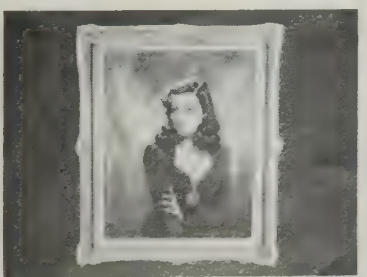
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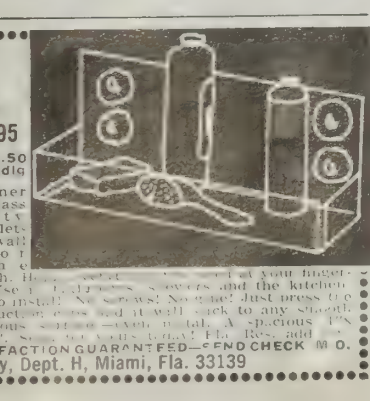
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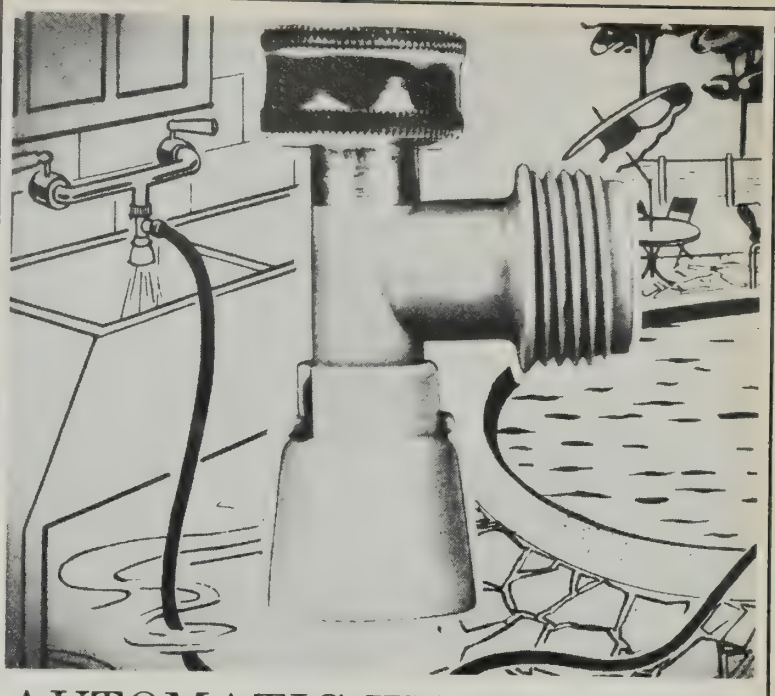


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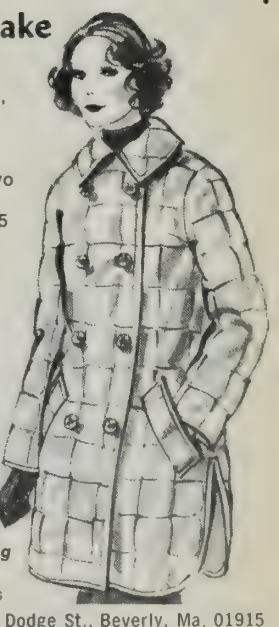
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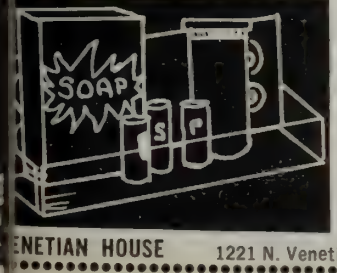
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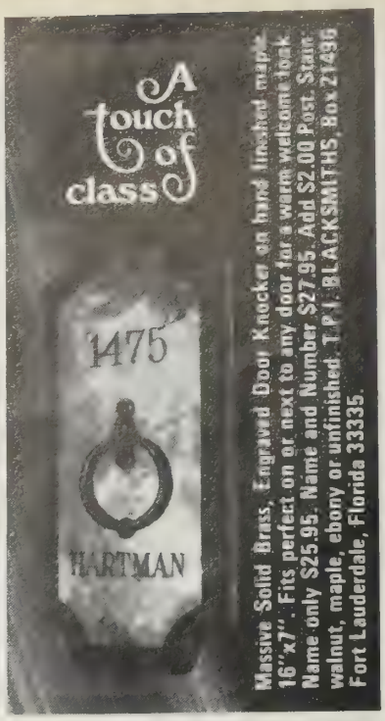
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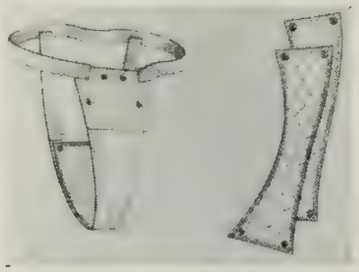
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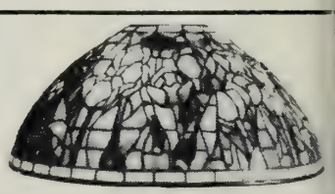
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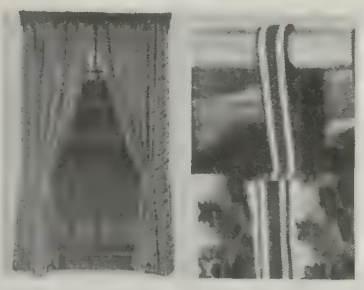
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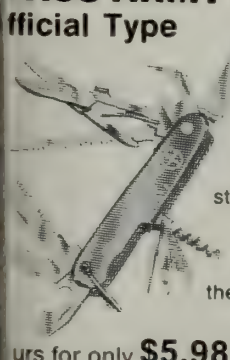
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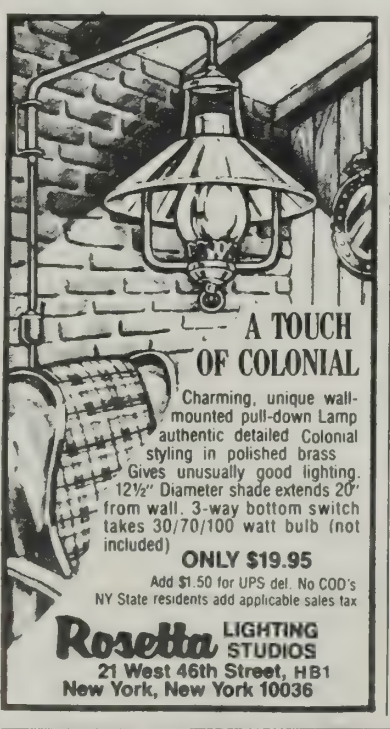
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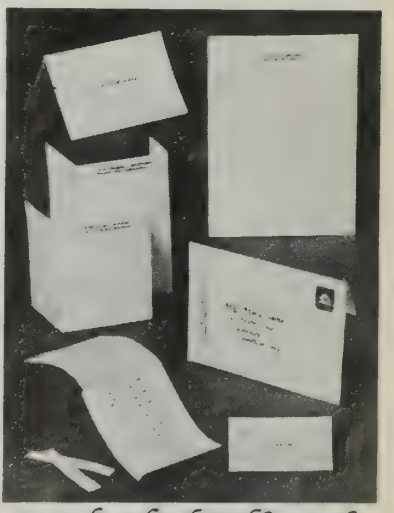
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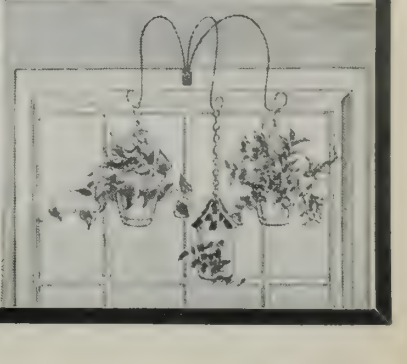
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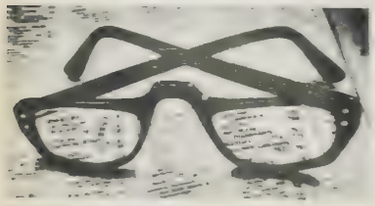
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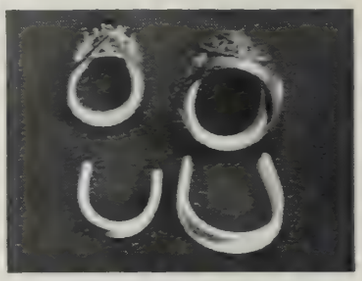
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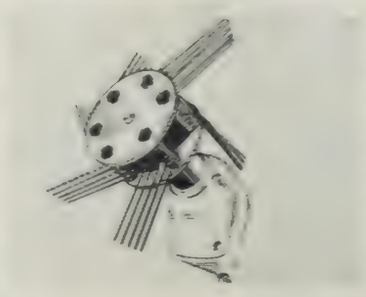
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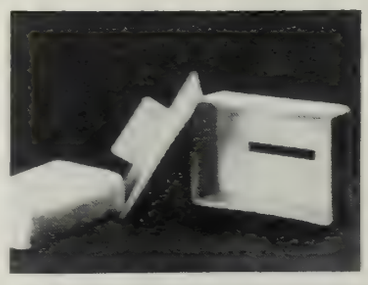
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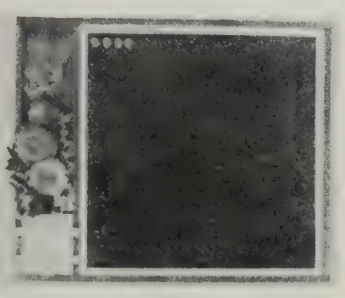
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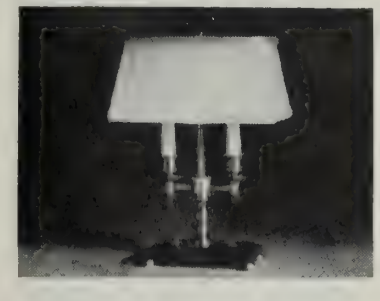
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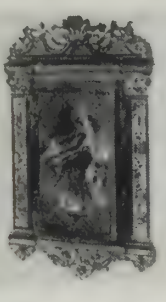
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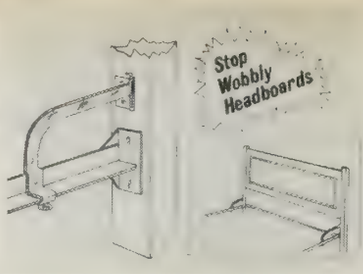
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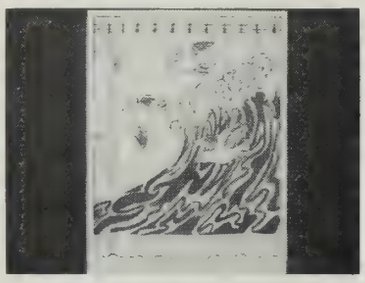
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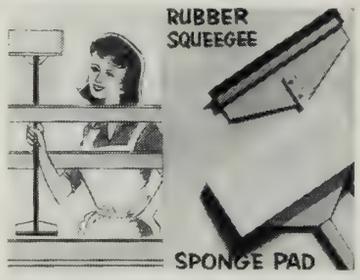
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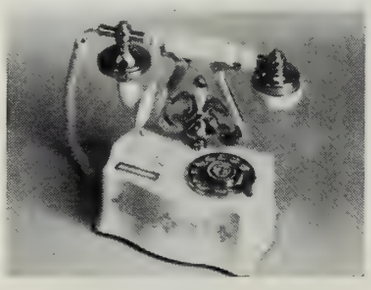
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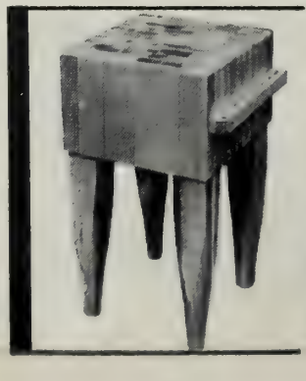
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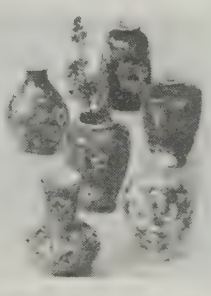
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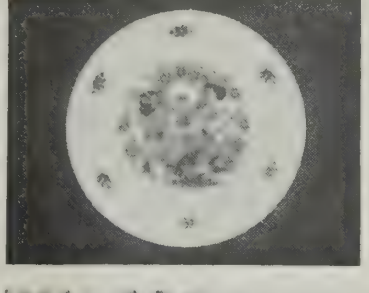
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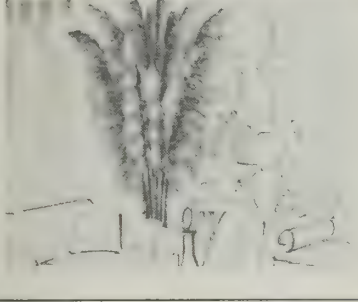
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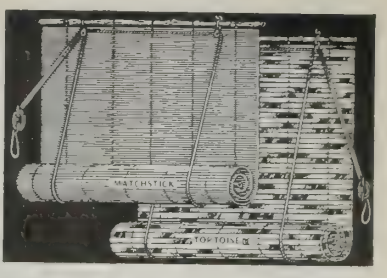
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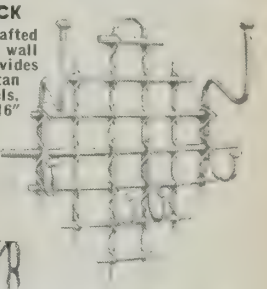


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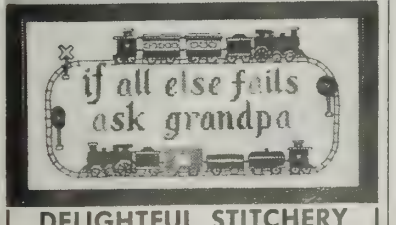
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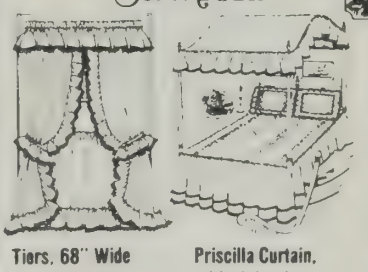




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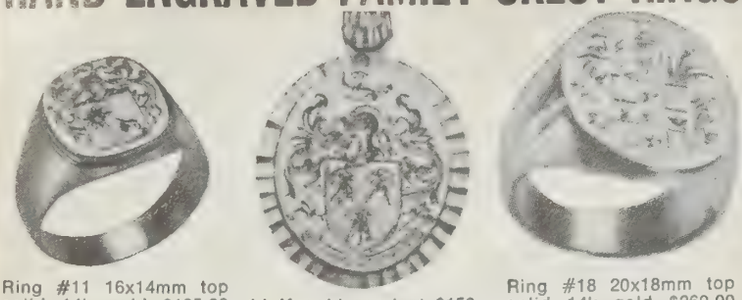
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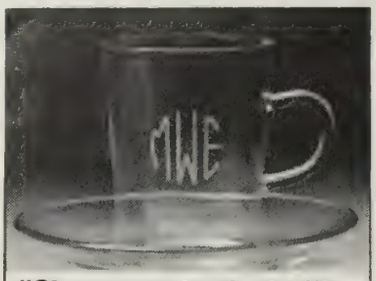


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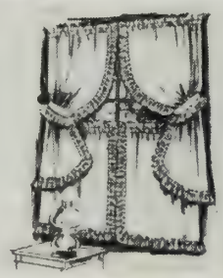
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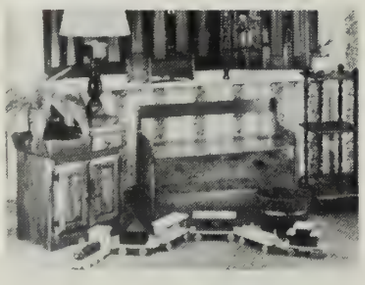
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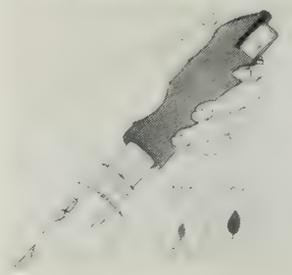
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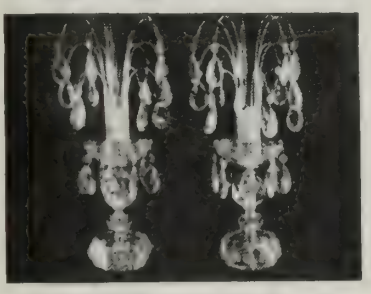
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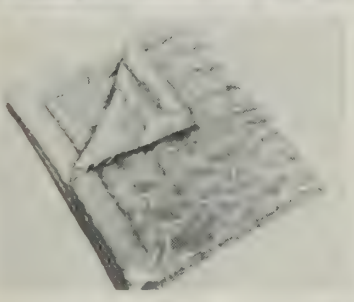
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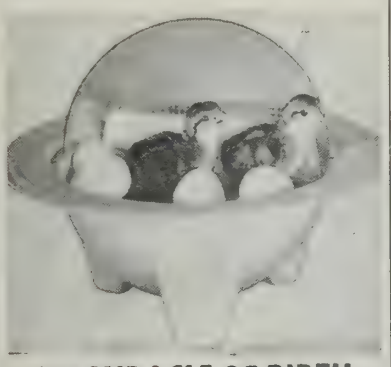
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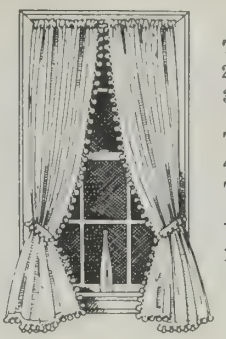
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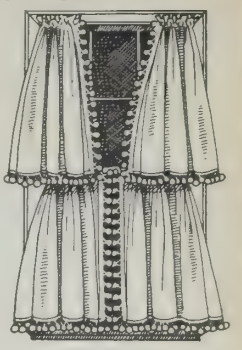


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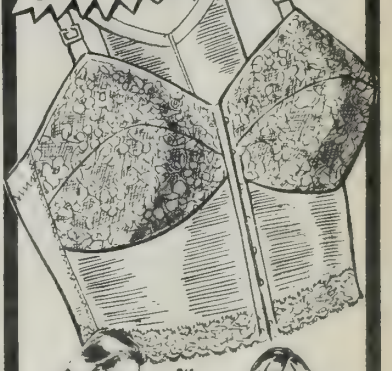
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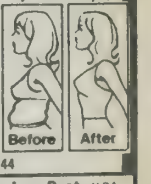




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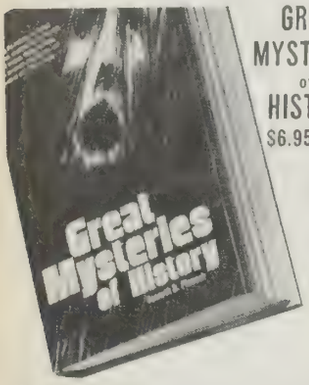
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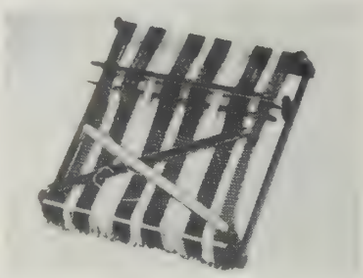
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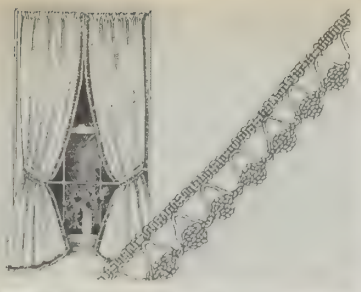


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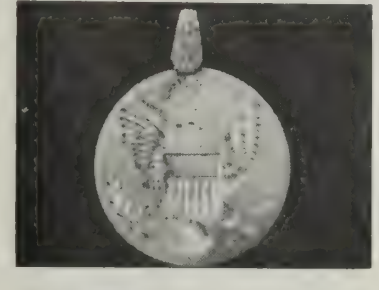
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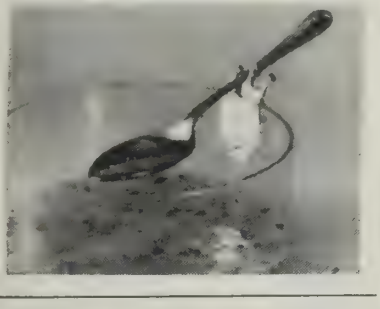
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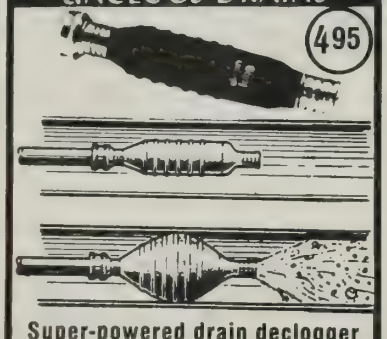


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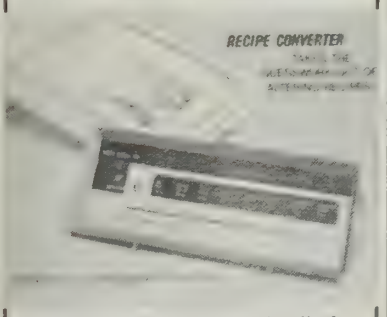
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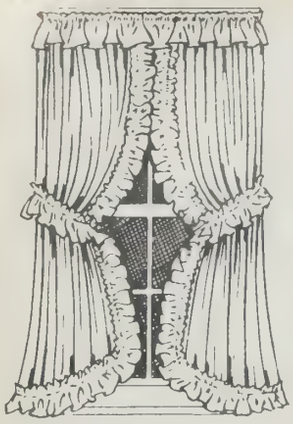


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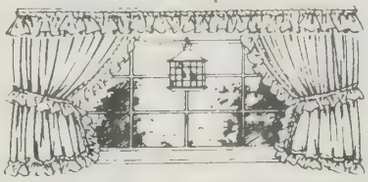
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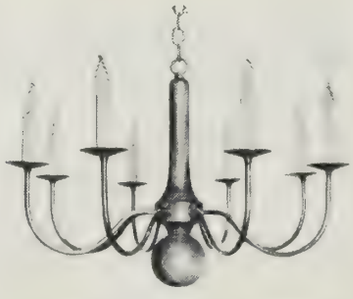


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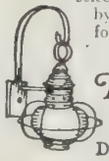
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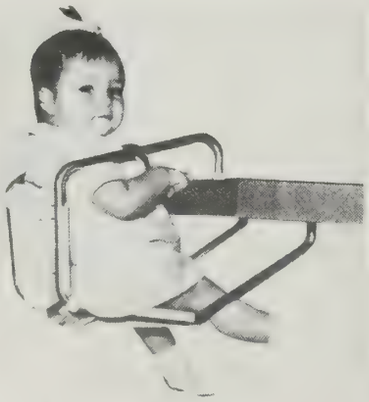
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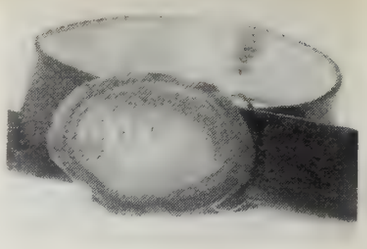


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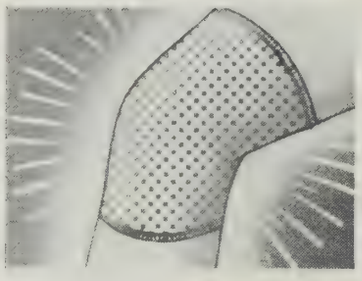
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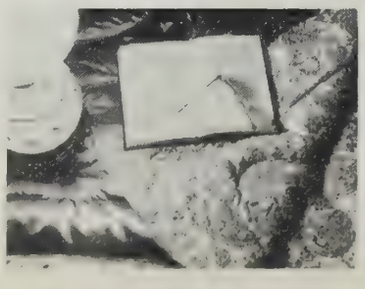
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WORKING MOTHERS

Continued from page 105

tion of contemporary art at the Wadsworth Atheneum in Hartford, Conn.: "Women need more role models."

Life is "a frantic pace" between Andrea Keller's museum work and her eight- and nine-year-old daughters, even with the help of an understanding husband who "picks up the pieces." Mrs. Keller's hours vary but her responsibilities require overnight trips to New York, as well as annual visits to California and Washington, D.C. Then, her husband steps in to care for house and children.

A twice-a-week cleaning woman helps with the house—all 18 rooms—and a full-time mother's helper has recently moved in. "I do all the cooking," says Mrs. Keller, "and my husband helps clean up. It's a lot easier for a working mother if her husband is willing to share the responsibilities of the home. But even with both of us trying hard, we have had to cut corners such as limiting the amount of time we donate to the children's school activities—a negative aspect. To compensate, we set aside Sundays to be together as a family."

Even with corner-cutting and compensations, Mrs. Keller wouldn't consider not working. "For me, work is a privilege because my job is so interesting." Her days are filled with scheduling exhibitions and handling arrangements and interviews for the artists who show in her gallery.

Now, seemingly self-assured and directed, Andrea Keller is the first to admit that such wasn't always the case. Two experiences produced a change in her attitudes about herself as wife, mother and career woman. "The first was Betty Friedan's book *The Feminine Mystique*, which led me to re-evaluate the traditional role of the mother. I was graduated from Harvard and knew I didn't want to waste that education switching on blenders, but it took her book to drive it home." The second re-evaluation dawned at a conference of women in the arts held in Washington, D.C. "It provided me with the first role models I ever had—women who were both successful in business and had families. Good role models for women are sadly lacking. Now, I run a very rugged schedule, but I have no regrets."

These six women are, themselves, role models for all the rest who may be considering a return to work. Those who are no longer satisfied at home, those who want to embark on full- or part-time careers, those who face conflict within their families or within themselves. To them all, they are saying: "Look at us. The path isn't easy—but we are making it work."



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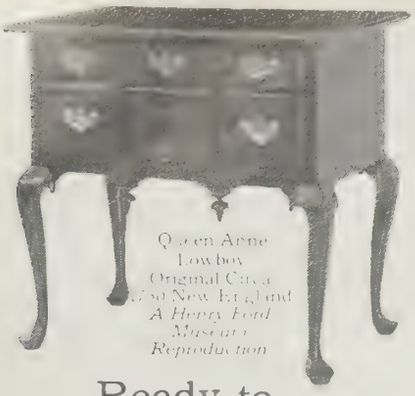
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Continued from page 98

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Pages 44-47—Country mix

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Pages 48-53—Jeffrey

Pages 48-49: Lighting fixture, **Lighting Associates.*** Chaise longue and sofa designed by Noel Jeffrey. Desk chair, **Karl Springer Ltd.*** Sofa fabric, **DD & Leslie Tillet.*** Chairs, **Pace Collection;*** fabric, **Jack Lenor Larsen.*** Ceiling, **Charles R. Gracie & Sons.*** Obelisk, **Baccarat.** Tree, **Terrestris.** Posters, left, Pierre Masseau; right by Cassandre; Mistinguett in center by C. Gesmar. Painting, original Art-Deco poster of Gilda Grey by C. Gesmar. Planter, **Habitat Inc.*** Tree, **The Grass Roots,** 75 University Place, N.Y.C. 10011.
Pages 50-51: Vases, hanging console, glass doors, floor stenciling, dining table and banquette custom-designed by Noel Jeffrey. Wallpaper, **Allume.*** Wall divider, **ICF/Interlubke.*** Vinyl on banquette, **Gilford Inc.*** Wool pillow fabric, **Clarence House.*** Cotton pillow fabric, **Fabrications,** 146 E. 56th St., N.Y.C. 10022. Chairs from the **S.S. Caronia;** fabric, **DD & Leslie Tillet.*** Crystal, **Baccarat.** Art-Deco flatware, vermeil with ivory handles, **S. Wyler,** 713 Madison Ave., N.Y.C. 10022. Posters, left by Ludwig Holwein; right by Cappiello; upper drawing by Robert Bonfils, lower drawing by Jean Dupas. Mistinguett poster is by C. Gesmar.
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Pages 58-59: "Dior Lace" sheets, pillow cases, shams, 50% Fortrel/50% cotton, and custom pillows, Fortrel/cotton, **Wamsutta Mills.** Custom-quilted wallcovering, seat cushion, door curtain in "Dior Lace;" Celanese acetate antique satin; "Dior Lace" window curtain, 100% Fortrel batiste and Celanese antique satin; bedspread, ready-made; "Dior Lace" custom corner; all **Wamsutta Trucraft.** Table, **Lucidity Inc.,** 775 Madison Ave., N.Y.C. 10022. "Orion" Fortron 50 carpet, **Alexander Smith Carpet.*** Lamps, **Nessen Lamps Inc.***
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All sheeting fabric, towels, linens, spreads and comforters, **Springs Mills.**
Page 66: Chair, screen and mirror, baskets, brushes, bottles, sponges and soaps, **Macy's,** Herald Square, N.Y.C. 10001.
Page 67: "Flashback" wallpaper, **Quadrille Wallpapers Inc.*** Tables designed by Billy Baldwin and Hartman lamp, **LCS.*** Silkscreen by Charles Hinman, **Pace Editions,** 32 E. 57th St., N.Y.C. 10022. Jars, **Limited Editions,** 253 E. 72nd St., N.Y.C. 10021.
Page 68: Terra-cotta Nelson lamp, coco-

nut console, rope-framed mirror, **LCS.*** *Page 69:* Kilim rug, **Stark Carpet Corp.*** Artimede tables and lamps, **Castelli Furniture,** 950 Third Ave., N.Y.C. Pottery, **Limited Editions.** Hartman lamp, **LCS.*** *Page 70:* "Minneapolis Print" lithograph by Louise Nevelson and "Lincoln Center" tapestry by Gene Davis, **Pace Editions.** Tree-trunk console designed by Mimi London, terra-firma urn, planter, cactus chair designed by Michael Taylor, all **LCS.*** Bamboo wallcovering, **Kneedler-Fauchere.*** Tile floor, **Forms & Surfaces.*** *Page 71:* Wallpaper, **Brunschwig & Fils.*** "Queen Anne's Lace" table skirt made from sheeting by **Springs Mills.** Raku bowl, **Limited Editions.** Needlepoint rug, **Stark Carpet Corp.*** "Pavot" china, **Ceralene.** Bed tray and peach velour robe and **Waterford** crystal lamp, all from **Macy's.** "Smoke in the Canyon" oil painting by Ronnie Landfield, **Pace Gallery,** 32 E. 57th St., N.Y.C. 10022.

All plants, **Renny,** 251 E. 62nd St., N.Y.C. 10021.

Pages 78-79—Refined whimsy

Sofas, ottoman, slipper chair all designed by Billy Baldwin for **LCS.*** Fabric on sofas, ottoman and chairs, **Green River Works.*** Dowel coffee table and side table, star-and-cross coffee table, **Roundtree Country Reproductions Inc.*** "Tappa" table lamp, dining table and lamp, **Karl Springer Ltd.*** Floor lamp and checkerboard table, **Ronald Seff/Creative Finishes,** 535 E. 75th St., N.Y.C. 10021. Twig chairs, **Ann-Morris Antiques,** 239 E. 60th St., N.Y.C. 10022. Chairs in dining room from the **Rudolph Collection,** available at **Keramos.*** Étagère, **Bielecky Bros Inc.*** Antique Tunisian rugs, **Doris Leslie Blau Gallery Inc.,** 15 E. 57th St., N.Y.C. 10022. All accessories and table settings from **John Rosselli Furniture.*** Trompe l'oeil screen and painting by Christian Thee. Plants, **Renny,** 251 E. 62nd St., N.Y.C. 10021. Espalier pear trees, **Renzo Olivieri,** 306 E. 61st St., N.Y.C. 10021. Window surrounds of white trellised work on peach background designed by Robert Metzger, executed by **Lenny Mancuso,** 251 W. 30th St., N.Y.C.

Pages 80-81—Purest essentials

Outdoor furniture, **Deutsch Inc.*** Sculpture over fireplace designed by Dennis O'Leary. All other sculpture from **Arras Gallery,** 29 W. 57th St., N.Y.C. 10019. Plants, **Plant Specialists,** 524 W. 34th St., N.Y.C. 10001. Pillows, **Nettle Creek,** 6 W. 56th St., N.Y.C. 10019. Vase and ash tray, **Georg Jensen,** 601 Madison Ave., N.Y.C. 10022. Window draperies, **LouverDrape Corp.*** Lighting fixtures: Exterior wall light and wall washers, **Edison Price;*** pinhole ceiling lights, **Kliegl Bros.*** Engineering consultant: **Al Kraas,** Bethesda, Md. 20014. General contractor: **Garson & Bergman,** N.Y.C. 10003.

Pages 88-89—Casseroles

Retail addresses: **Mayhew,** 509 Park Ave., N.Y.C. 10022. **Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022.

Pages 90-91—Carr

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- ½ teaspoon almond extract
- 1 cup heavy cream, whipped

Dissolve gelatin in 1 cup water; stir over low heat until dissolved. Add remaining water. Remove from heat; blend in 1 cup sugar and beaten egg yolks. Cook 3 minutes over low heat, stirring constantly. Add chocolate to softened cream cheese; mix well. Gradually add gelatin mixture to cream cheese mixture, mixing until well blended. Stir in extract. Chill until slightly thickened. Beat egg whites until foamy. Gradually add remaining sugar, beating until stiff peaks form. Fold egg whites and whipped cream into cream cheese mixture.

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- 1 teaspoon vanilla
- 21-oz. can cherry pie filling

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Combine softened cream cheese, sugar and flour, mixing at medium speed on electric mixer until well blended. Add eggs, one at a time, mixing well after each addition. Blend in milk and vanilla. Pour mixture over crust; bake at 450°, 10 minutes. Reduce oven temperature to 250°, continue baking 25 to 30 minutes. Loosen cake from rim of pan; cool before removing rim of pan. Chill. Before serving, top with pie filling.

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COVER

Delicately persuasive blues and greens color-theme an aura of Eastern serenity in this Manhattan living room designed by Bebe Winkler. Hallmarked throughout with superb detailing—like the subtly striped welting and the sofa pillows centered with one big flower—it is a sophisticated setting given urbane mannerliness by its mixing of the Orientalisms of the Clarence House floral chintz and the antique garden seat/table with the very contemporary feeling of the chrome-and-glass coffee table and geometric rug. For details, see Product Information. Photograph by Feliciano.

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INSIGHT

Homesteading in Hartford

Connecticut suburbanites—in measured numbers—have been persuaded by lively urban groups to buy, restore and move into sound but aging city dwellings

By ELIZABETH V. WARREN □ Like many U.S. cities, Hartford, Conn., has suffered from the flight of residents to the suburbs. Unlike most cities, Hartford, through the efforts of private, non-profit groups, is working hard to reverse that trend and revitalize itself.

To attract new "urban pioneers" and to prove to everyone that Hartford is a good place to live, the Hartford Architecture Conservancy and Connecticut Housing Investment Fund each fall sponsor "At Home in Hartford," a house tour with a difference. While most fund-raising house tours show only the most opulent residences, "At Home in Hartford" provides visitors with a look at the full range of dwellings, neighborhoods and living styles available in the city—from luxurious apartments and renovated brownstones in the center of town to large houses in suburban-looking neighborhoods—as well as a guided bus tour encompassing the entire city.

'We had to move to the city to find a small-town welcome —an incredible experience'

One of the first things tour-goers notice at the 10 stops the bus makes is the enthusiasm of home owners who have themselves made the switch from suburbs to city. "We had to move to the city to encounter a small-town atmosphere—it's been the most incredible experience of our lives," exclaimed Astrida Olds. The Olds family—Astrida, husband Bill and their two teen-aged daughters—had already built a "dream house" in a Hartford suburb when they attended a block party and had a "visceral reaction" to Blue Hills, a distinctly suburban looking, predominantly black area of the city. They wanted to stop commuting and more, to commit themselves to a cause—integration—they had emotionally supported for years. "If we're the people we claim to be, why are we living the life we're living?" they asked themselves. And so, the Olds family started house hunting in Hartford.

The result of that search was a 1912-vintage 10-room house. It was run-down but structurally sound and complete with stained-glass windows, fireplaces, sun porch and other amenities from another age, and, they felt, well worth restoring.

"When I come out of the bedroom in the morning, I still can't believe I live here—I've never lived in such an elegant place," admitted Ann Dellert, another urban pioneer who delights in the magnificent fireplaces, 12-foot ceilings and sliding wood doors of her (*Continued*)



JOHN H. INGERSOLL

Astrida Olds, her husband and two teen-aged daughters, moved into a 1912-vintage house in a suburban-appearing, predominantly black section of Hartford. "We love it here," she says, "and won't move."

AT LAST—A VIEW OF FISH AND NOT OF THE UGLY APPARATUS



If you look carefully at the fish tank at left, you'll notice there's something missing. "Uniquarium," the new hexagonally-shaped aquarium by Living World, does have all the lighting, heating and filtering apparatus required to keep the fish alive, but they've been neatly hidden out of view in a small drawer beneath the tank. Eliminating all that clutter provides an unobstructed 360° view of the fish and places them in a setting that most closely resembles their natural environment. Since there are no wires or tubes to hide, the tank can be placed anywhere in the room. "Uniquarium" is also easy to set up and maintain—just plug it in and provide normal periodic care. The 18-inch high tank costs about $100.

HOW TO SIT FOR A CAMERA PORTRAIT

By VICTORIA ERIN TOWNS □ Once, when you sat for a portrait, you literally sat—and sat *and* sat. Because "portrait" meant an oil painting requiring numerous lengthy and painfully motionless sittings.

But today, photography has come into its own as a vibrant medium in color portraiture. Not only is it remarkably accurate, relatively inexpensive and creative, it's fast.

There's more to photo portraiture than walking into a studio and standing in front of a camera. It requires careful planning by client and photographer. The photographer is now less a director, more a guide, in the production of the photograph.

To help you through the sometimes confusing and often anxiety-ridden process of sitting for a portrait, we've asked several portrait photographers how the sitting works, and what you can do to help create a portrait worth pride and presentation for years.

A thorough photographer will usually discuss and coordinate your "costume" during a preliminary interview.

One of the most important steps to a successful sitting is choosing the right photographer—a person in whom you have confidence

Some may suggest that you bring from two to four different outfits and accessories to the sitting. Then the portraitist will help you in selecting the best ensemble for each mood or color scheme desired. Photographers have an excellent eye for proportion and they will (*Continued on page 20*)

Right now at Sears! Your Choice Sofa Sale

SALE! OUR LOWEST PRICES EVER! Jan. 24 through Feb. 20, 1977

A toast to Sears Champagne Sofa Collection! A toast to the lowest prices ever on these selected groupings!

Your choice of pieces

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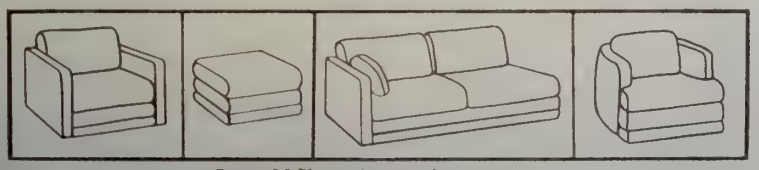
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INSIGHT

family's apartment in a restored 1872 brownstone in downtown Hartford.

Few of the tour-goers denied the excitement of life in the city. "I think it would be great," noted one suburban mother. "A lot of people would like to live in the city but are afraid." Chiefly, this mother of three feared sending her children to city schools. But neither the Olds nor the Dellert families have found this to be a problem. The Dellerts consciously wanted to educate their children to a different way of life than is found in the suburbs and have them associate

One family found life in the city cheaper than in the suburbs

with children of the city's many ethnic groups. Their daughters, who now attend Hartford High School, frankly admit they like it better than the school they attended in the suburbs. The Olds daughters, a minority in their school, have had to deal with being "different." According to their mother, this has helped them mature and "develop a sense of self." And they, too, are happy in their new schools. Mrs. Olds points out that the city schools have a definite media problem—it's the exaggeration of minor events that has helped give Hartford's schools a bad name. And all agreed that public interest in and support of the schools, as well as some judiciously applied parental pressure, can help the educational system in any city.

A second fear of urban life dispelled by the tour was an economic one—that buying or renting, repairing and maintaining a home in the city is more expensive than in the suburbs. Last year, Alan Morin and Bill de Sousa spent $21,600 to buy their row house on Columbia Street, a charming, long-overlooked cul-de-sac within the shadow of Hartford's largest insurance company. The houses were constructed in 1898 for the junior executives of the Weed Sewing Machine Co., once manufacturers of the famous Columbia bicycle. By doing most of the work themselves (exposing walls, pulling up floors, etc.) the two men only

Buying a house in the city can be a sound financial investment

had to invest $2,000 to make their once dilapidated three-story house a highlight of the tour. They pay $712 per year in real estate taxes and consider it a bargain compared to what they paid in their suburban home.

The Olds and Dellerts also agree that city life is not more expensive. The Dellerts pay rent comparable to suburban apartment prices and save greatly on commutation costs. The taxes on the Olds' house are the same as for their smaller home in the suburbs, but they are provided with more municipal services and feel they are getting more for their money. They were also able to give up a car (*Continued on page 18*)

Drexel makes furniture that makes you feel like a furniture expert.







If we didn't live up to your standards, we couldn't live up to our name.





How to feel like a sofa expert while you're picking your next sofa.

Pass up the temptation to sit down on it, just for now.

Instead, lift up one of those nice soft cushions and push down. Firmly.

The more firmly the sofa pushes back, the surer you are that the designe puts the sturdiest materials right where you sit.

It's also your assurance the sofa will be a pleasure to sit in, now, and for years to come.

This just happens to be the way Drexel creates its sofas. As though nobody sat down in one till they knew it would stand up.

But your hand can't discover all the reasons for picking Drexel. It won't tell you that under all the upholstery is specially seasoned anti-warp hardwood frames. Or that most fabrics have a special soil-and-stain resistant finish. Only the years can do that.

Of course, you could bypass the hand-test, and just ask for Drexel. But you'd miss all the fun.

If we didn't live up to your standards, we couldn't live up to our name





How to feel like a dining room expert while you're picking your next dining room.

Ask for Drexel.

Drexel makes furniture as though you were the inspector giving final approval. So look for what he'd look for.

Run your hands and eyes over the part that'll see the most use. The table top. Make sure the finish is as smooth and rich as only a minimum of 20 steps, including many skilled hand-rubbing operations, can make it.

Then add the extension leaf (if it takes one) and make sure all over again. Also making sure it doesn't look like a leaf from another table.

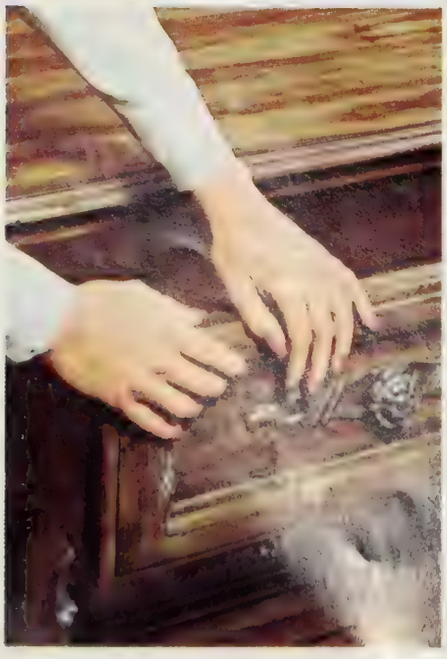
An expert would know that behind every door and drawer, are inside surfaces hand-sanded so satiny-smooth they could've been outside.

Confirm that yourself. The way he would. By hand.

There's no other way to pick furniture. But then, there's no other way to make it.

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Cabernet II Collection.



How to feel like a bedroom expert when you're picking your next bedroom.

Open up every door and drawer in sight. Several times. It's the best way in the world to find out what goes into them.

Since an expert would know that drawers have to move evenly, in both directions, Drexel's glide on specially designed guides.

And since an expert would look for hardware that wasn't an after-thought, every Drexel collection features design-integrated pulls.

An expert would know there are two sides to every surface. So Drexel hand-sands and coats even the insides of its drawers satiny smooth.

Drexel makes all of its furniture as though what doesn't show is as important as what does.

Of course, there is one other way to show your discernment, good taste, and expertise. Just ask for Drexel.

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INSIGHT

after finding that "city busses are more reliable than an unreliable second car."

Private money is being made available to those who wish to buy homes in the city. Lurayn Collins, whose home was also included on the tour, took advantage of short-term, low-interest mortgage loan fund established by her employer, Connecticut Mutual Life Insurance Co. The fund was started to encourage employees to buy and live in the Asylum Hill area, where the company is located.

Hartford's industry, dominated by the many insurance companies, is slowly realizing that making mortgage money available to those who want to live near the office may be a better investment than subsidizing their staff for driving to work by paying parking fees and up to 5% of the company's operating costs (as Aetna Insurance now does) for security-related expenses to protect their enclave after employees have left the area. This year, many companies not only encouraged employees to take the tour but also provided money for tour expenses.

Connecticut Housing Investment Fund, one of the tour's sponsors, offers professional real estate and financial counseling to anyone who is thinking about buying a house. It also makes loans to families who have enough income to meet mortgage payments but not enough savings for a down payment.

'Thinking about moving into the city is scarier than doing it'

Buying a house in the city can even be a sound financial investment. Houses in one rejuvenated section of Hartford that sold for $10,000 a few years ago are currently selling for as much as $80,000.

A final fear of life in the city voiced by tour-goers was safety. "Thinking about moving into the city is scarier than actually doing it," answered Frank Dellert. The Dellerts, who live in one of the older, downtown neighborhoods, have found that their main problems are the 15 resident alcoholics who panhandle from passersby. But the Dellerts and their children have learned to deal with the situation. The bus route of the tour purposely forayed into "forbidden areas" of Hartford to show that the horror stories outsiders hear are not all true. No one says things are perfect, but city residents believe that the efforts of active neighborhood groups, such as the Blue Hills Civic Association and the Columbia Street Association, are an effective step towards stabilizing neighborhoods and, in the process, making them safer.

"At Home in Hartford" is a successful house tour. "I never knew this was here before" and "I've driven by this street 100 times and never noticed it" were frequent comments of tour goers. Hartford Architecture Conservancy and Connecticut Housing Investment Fund have succeeded in promoting a knowledge of, and awakening an interest in, the city, particularly its architectural and cultural heritage. The homes that (*Continued*)



They just moved to the other side of the country and you miss them. You had a lot of good times together. You laughed and talked and listened to each other. You had a good thing going and you still can. Just reach for the phone. Long Distance is the next best thing to being there.

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INSIGHT

aroused the most appreciation were those that were saved and then reused, a major goal of the Conservancy. Residents are not yet returning to the city in the same numbers that left it, but some are returning. Columbia Street was pointed out on last year's tour and, as a direct result of this exposure, six of eight available homes were sold. Three thousand people, two-thirds of them from the suburbs, joined the tour this year. For the cities to survive, some must become urban pioneers.

CAMERA PORTRAIT

Continued from page 10

select appropriate necklines, sleeves, ties and patterns that will go with each client's personality and build. Most photographers will advise against faddish clothing that can eventually date a portrait. "Remember," says Ted Sirlin of Sacramento, past president of the Professional Photographers of America, "that beautiful, fancy suit or dress you choose may be worn only one day a year—but your portrait will be up on the wall 365 days a year, every year. If the dress is 'in vogue,' it can also go out of vogue—and the portrait will go into the attic."

Beyond those details you and the photographer settle during the preliminary interview, what can you do to prepare yourself for a sitting? Paul Ness, marketing coordinator of portrait photography for Kodak, has a few sensible suggestions: "Both men and women should get a lot of sleep at least two nights before the photography date. Men should schedule their sittings early in the day before they develop 'five o'clock

Here's how you can help the photographer create a beautiful portrait

shadow'. Women, especially older women, should make their appointments for midmorning, to allow any early-morning puffiness to subside. Both men and women should keep their regular hairstyles. Never go to the hairdresser or barber the day before the sitting. And *never* tell the stylist you're about to have your portait done. He'll go hog-wild."

Frank Fusco of Frann Studios in Eastchester, N.Y., echoed that last statement. "The hair stylist," he says, "is a portrait photographer's worst enemy. The stylist usually creates a 'special' hairstyle for the occasion. Then, when the client sees the picture, the comment usually is, 'That's just not *me*.' And they're right. The best style is your daily style."

The everyday rule applies to makeup and glasses, too. Some photographers we interviewed said they might want a woman to put a little extra-emphasis makeup on eyes and mouth, or brows if she's a light blonde, but other than that, to wear what she'd wear every day. Some, such as Frank Cricchio, Cricchio Studios, Port Arthur, Texas, use corrective retouching, adding color as needed to the print itself via a (*Continued*)

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INSIGHT

new colored crayon technique. Most of the others said they'd retouch any extreme blemishes you might miss when applying the makeup.

If you wear glasses every day, most portraitists would advise you to wear them for the photo. When glare reflected from the glass is a problem, careful angling of lights, retouching or even removal of the lenses will take care of it. As John Howell said, "Please, leave them on—they've become a part of you."

One obvious important factor in having a successful sitting is choosing the right photographer. He or she must be someone in whose work, techniques, reputation and personality you have complete confidence.

Most photographers will schedule a preliminary interview before the actual sitting. This interview serves two practical purposes. It helps you relax through participation and familiarization with the portrait photographer. And it helps the photographer work with you in deciding on the mood, setting, clothes, makeup, hairstyle that will "paint" your picture.

Once photographer and client have settled on the mood of the picture, the background is chosen accordingly. Joyce Wilson, of J. Wilson Photography in Indianapolis, opts for outdoor, casual settings when dealing with teenagers or children. Why? "They're just naturally relaxed outdoors, and that makes them look beautiful on film. Youngsters just don't fit into very formal settings."

For formal shots, most prefer to work in the studio or a formal area of the client's home or office. The photographer can thus control lighting and, consequently, the formality conveyed. Bachrach in New York City, one of the most famous portrait photographers, almost always works in the studio to maintain control over lighting and posing. They also find that it helps in eliminating distracting elements from the background, a definite plus in formal portraits.

Some photographers choose to shoot in two different settings to provide a choice between formal and casual moods. John Howell of John Howell Photographers in Winnetka, Ill., is one

'Both men and women should keep their regular hairstyles'

and he finds that his clients love the results, often keeping both pictures for different areas of the home, such as den and dining room.

No matter which setting is chosen, a good portraitist is careful to color-coordinate the background with the subject's clothes and the room the portrait will hang in. This color-coordination is extremely important—and should be left entirely to the discretion of the photographer. The photographer will also try to assure harmony with the skin tone.

Photo portraiture costs usually range from $50 to $150 for canvas-mounted color eight by 10s to 16 by 20-inch prints. Though those rates may seem a bit steep at first, they are quite modest considering the time and pain of portrait painting that you've saved. Greatgrandmother would be green with envy.

BOOKSBOOKS

■ Living in one room, whether by choice or chance, can be a hassle. And problems multiply when your one room must also be your work and entertainment space. But the problems can be solved and the results attractive. For proof, see **Living in One Room** by Jon Naar and Molly Siple (Vintage, $10.95 hard cover, $5.95 paperback), a pictorial tour through one-room abodes that work—for business, hobbies, entertaining, pets, plants and, of course, living. Most of the suggestions the authors make are inexpensive and full of common sense ("give away duplicate utensils and any you haven't used in five years"). Structural changes called for are minimal and most projects are of the do-it-yourself variety—the authors relying more on multipurpose and easily-movable furniture to make one-room living a pleasure, not a problem.

■ America's rugs, from 18th-century New England bed rugs to 19th- and 20th-century hooked rugs, are the subject of a pictorial and historical study, **American Hooked and Sewn Rugs** by Joel and Kate Kopp (Dutton, $15.95 cloth, $8.95 paper). Illustrations reveal the talents and concerns of the women who crafted these American beauties for physical and visual warmth. A (*Continued on page 39*)

Does an 18th century hearth have a place in a 20th century home?

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SPECIAL FEATURE

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Last year, in a very tight economic period, Indiana based home manufacturer, National Homes Corporation, introduced an innovative housing concept that helped many a family realize their home buying dreams. It was a lovely, well planned, basic 2-bedroom Cape Cod Style home. The exterior and first floor were fully finished. The upper level was usually left unfinished by the builder. This enabled a much lower starting price in a home that, at a later date, could grow in size and value as the home owner's needs and budget dictated. In the home pictured on this page, we finished almost all the space in the normally unfinished upper level. We took advantage of sparkles like cathedral ceiling effects and promenade decks. We used spicy decorating moods to give our Spacemaker thought provoking individual touches we think you'll get many ideas from. This home is included in National's line of "growing" Spacemakers. Details can be obtained from National Homes Corporation, Lafayette, Ind.











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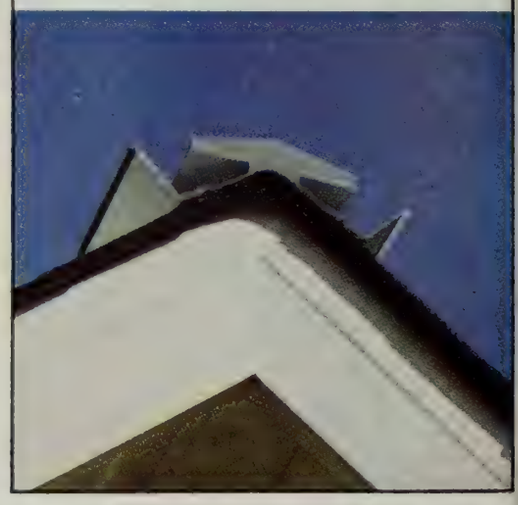


The Spacemaker is a beauty any way you look at it, and Alcoa® Building Products certainly add to its good looks. But the real beauty part is the fact that Alcoa products *keep* their good looks for years to come. The siding, gutters and downspouts, and soffit and fascia are all clad in Alcoa's Alumalure® baked-enamel finish. That means that your maintenance worries will be minimized for a long time to come. You're free to concentrate on the *inside* of your Spacemaker, while your neighbors admire the outside.

As featured in *National's*
SPACEMAKER HOMES
the homes that grow with you

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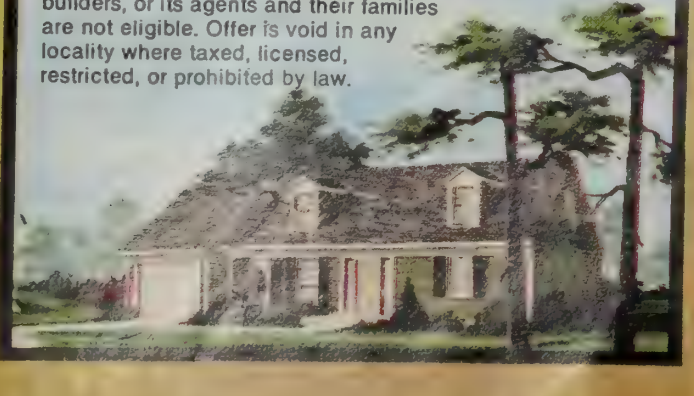
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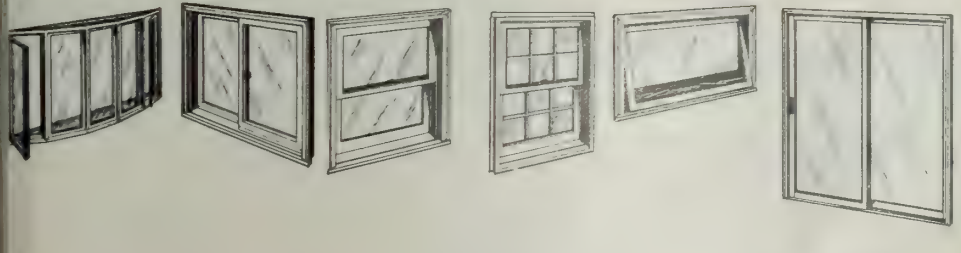


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INSIGHT

bibliography would have been helpful, but there are references for reading and information to help a new collector learn about age, types and care of these rugs—a true American folk art form.

■ Two superb books from the Penland School of Crafts, **Book of Jewelry Making** and **Book of Pottery Making** (Bobbs-Merrill, $12.95 each; $11 to American Crafts Council members) show some of the country's best known craftsmen at work. Both books reveal to the reader an insider's view, second only to being there and watching the craftsmen. Potter Robert Turner's observation in the pottery book, "Throwing is a fantastic, life-exploding process," seems to be the thinking of all these professional craftsmen. The pictures of completed works and processes are excellent. American Crafts Council members can order from ACC Publications Dept., 44 W. 53rd St., New York City 10019 (include postage).

■ **RECENT BOOKS BRIEFLY**

The Kid Slimming Book by Audrey Ellis (Regnery, $12.95 cloth, $4.95 paperback) deals with a very serious childhood health problem—obesity. Parents can, and should, help, and this book provides the nutritional background and low-calorie recipes with child-appeal that do the job. **The McCall's Book of Afghans** by the editors of *McCall's Needlework & Crafts* magazine (Simon & Schuster, $9.95) contains directions for all the favorite classics—Granny Square, Hairpin Lace, Aran-Stripe—as well as some beautiful and unusual patterns we haven't seen before.—ELIZABETH V. WARREN

ADDRESSBOOK

"Cabinet china" usually consists of porcelain and pottery, such as one-of-a-kind cups and saucers, commemorative plates or fragile Irish Belleek, meant for display only. Of course, not all decorative ware was intended for shelves. Nineteenth-century Flow Blue and Flow Mulberry plates, platters and bowls, once in everyday use, are now retired to the dignity of a showcase, their value enhanced by antiquity and rarity. Assembling a collection of similar pieces or wares can be frustrating, is always exciting, often profitable. You might start a collection with an heirloom, a Wedgwood blue jasperware vase or begin with one Crown Derby plate or a Royal Doulton character jug. Below are dealers specializing in collector's items.—SYLVIA SUNDERLIN

Richard Aldin Ltd., 415 E. 53rd St., New York City 10022—has fine English porcelain including: Flow Blue "Scinde" Alcock platter, c. 1840, $200; pair Flow Blue urns, Chinese pattern, c. 1845, $950; Flow Mulberry Washington vase plates, 7⅛ inches, $18 each; Royal Crown Derby seven-inch bowl, 1926, $300; Wedgwood parian bust of Zetland, 19 inches high, c. 1860, has had minor repair made, $900.

The Anglophile Antiques, The Old Schoolhouse, South Dorset, Vt., 05263—this shop specializes in miniature china and *objets d'art,* (*Continued*)



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INSIGHT

mostly English, such as: hexagonal brown marbleized Whieldon plate, 8½ inches, mint, c. 1750-60, $145; brown-and-white Imari charger, scalloped edge, 16 inches, c. 1870, $135; Ridgeway blue-and-white paisley 20-piece child's tea set, perfect condition, c. 1860, $95; footed Battersea master salt, rose enamel, scroll-framed scenes, c. 1760, $375; Wedgwood black basalt spill vases, three inches high, c. 1790, the pair, $165; Chinese Export oval 18th-century teapot, orange and gold decoration, $350; postage prepaid; shop closed for buying trip in Britain during March 1977; inquiries and "look-for" requests welcomed.

Peter Mack Brown, 1525 Wisconsin Ave., N.W., Washington, D.C. 20007—specializes in Chinese Export porcelain: three covered vases decorated with polychrome Chinese scenes, c. 1875, $1,800; 12 soup plates, decorated with flowers and double-headed eagle, c. 1770, $225 each; covered vase, decorated in iron red with chinoiserie scenes, fitted with Louis XIV gilt-bronze spigot, early 18th-century, $4,600.

Clifton's Ltd., 1126 Sandhurst Lane, LaVerne, Calif., 91750—specialists in Royal Doulton character jugs (including hard-to-find miniatures and figurines) both current and discontinued: Robin Hood, Pied Piper, Mad Hatter, Long John Silver, others, large, $25.50, small, $16.95, miniature, $12.50; most current "ladies" and character figurines, such as Old Balloon Seller, Christmas Morn, The Bride, Debbie, Falstaff, many others; discontinued figures such as Sweet Anne, $165, Lady Charmian, $125, Delight, $115, Daphne, $85; items available subject to prior sale; inquiries invited to buy or sell; postage extra on small orders.

Charles Brandes Collard, 801 Second St., Troy, Mo. 63379—handles many kinds of decorative china: vases, figurines, bowls by Wedgwood, Royal Worcester, Doulton, Royal Crown Derby, Mason's Ironstone, Pickard, Irish and American Belleek, many others; will respond to inquiries.

Gem Antiques, 415 E. 53rd St., New York City 10022—specialists in American art pottery: Matt Morgan handled vase with painting of duck, 12 inches high, c. 1884, $800; Faience Manufacturing Co. bowl, encrusted with flowers, leaves, buds, c. 1890, $375; Rookwood ginger jar and cover, red clay, dragonfly and flower decoration, 1884, $950; Rookwood vase, silver overlay, six inches high, flower decoration by Ed Deers, 1898, $950; Weller vase, 12 inches high with scene from Pickwick Papers, $1,500; shipping extra.

Kensington Art Antiques, P.O. Box 423, Kensington, Md., 20795—quality pieces at moderate prices in several categories, subject to prior sale: 19th-century English pottery and porcelain plates, $30 to $50, small platters, $45 to $60; Wedgwood 19th-century jasperware pitchers, $100 to $150, early 1900s pitchers, $60 to $80; salt glaze pitchers, $40 to $60, some rare examples, $100 to $150; Royal Doulton character mugs, $30 to $70, figurines, $50 to $100; American art pottery, Rookwood bookends (artist, Sara Toohey), $115.

Lawrence W. Kline, 12641 Kathy Lane, Garden Grove, Calif. 92640—specializes in Royal Doulton character mugs and jugs, welcomes inquiries and mails out list of present inventory with prices; examples: large mugs, Captain Hook, $200, Clown, $575, Lord Nelson, $250, Town Crier, $80; prices do not include postage and insurance.

Vivian M. Orzel, 3302 Olive St., P.O. Box 1719, St. Joseph, Mo. 64507—handles 19th-century decorative pieces such as: Flow Blue "Scinde" by Alcock, c. 1840, turkey platter, $175, smaller platter, $125, bacon platter, $95, gravy boat, $100, teapot, nine inches high, $350, two seven-inch plates, $32.50 each; "Non-Pareil" platter by Burgess & Leigh, c. 1891, $115; "Watteau" round vegetable tureen by Doulton, c. 1900, $85; write for more listings; postage, insurance extra.

Frank Stefano, Jr., 39 Remson St., Brooklyn, N.Y. 11201—specializes in commemorative and pictorial china: Staffordshire blue-and-white 10-inch plate, The Lion from Hall's Quadruped series, c. 1820, $60; Wedgwood historical plates, nine-inch, blue and white, c. 1900, $25 each; Wedgwood commemorative articles from Smith, Harvard, Columbia, N.Y.U., C.C.N.Y., Cornell, the University of California, Wheaton, mostly plates, c. 1930 to 1940, $15 each; rolled-edge blue-and-white plates of Niagara Falls, Old Albany, New Bedford, Mass., c. 1915 to 1925, $30 each; send $2.50 for "Check List of Wedgwood Old Blue Historical Plates," containing comprehensive information for collectors. ■

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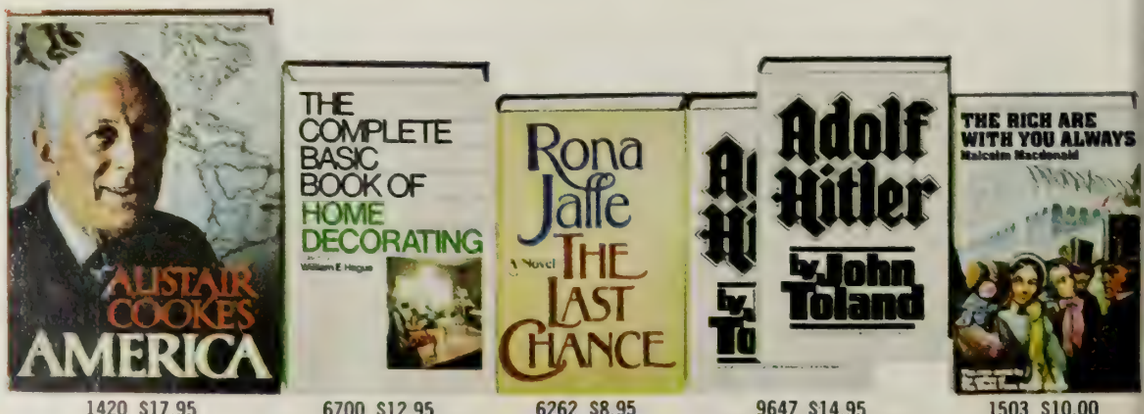


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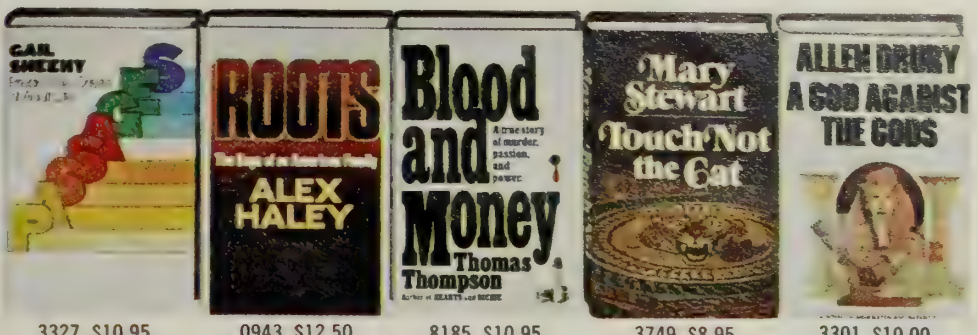
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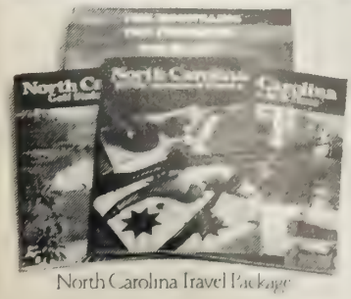
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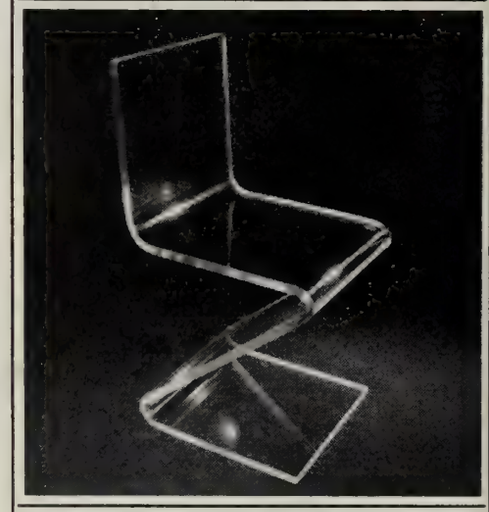
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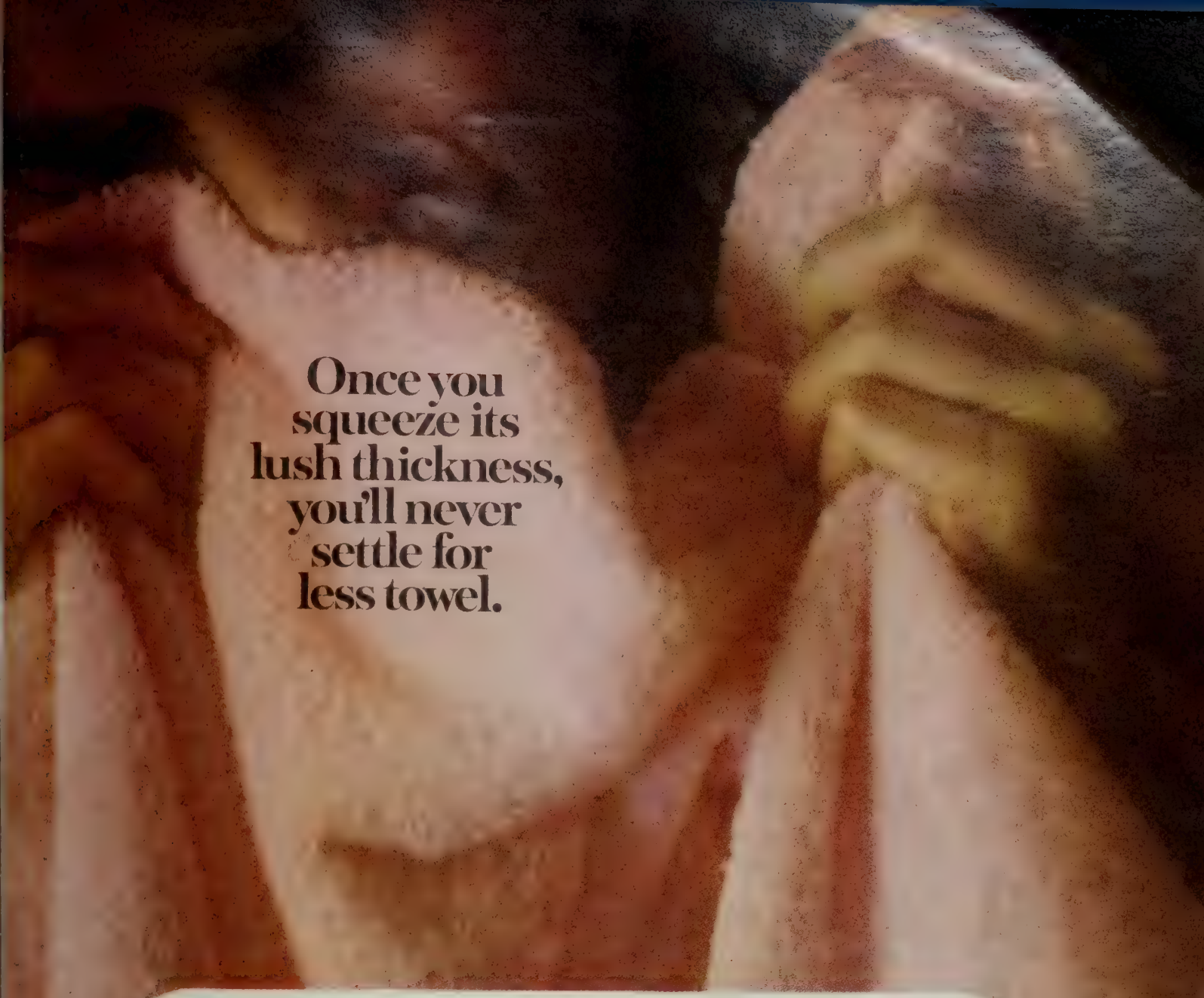


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EASY TO GROW HOUSE PLANTS

Bear's-paw fern grows from fuzzy, cinnamon-colored rhizomes that creep over the soil and around the pot

By ELVIN McDONALD □ One of the ironies about the plants we choose to grow indoors is that some of the most common are more difficult than the ones we think are exotic—for example, Boston fern and asparagus-fern. Both can be exceedingly temperamental even when you think their every need has been met. On the other hand, the bear's-paw fern, which until recently was hardly ever seen except in the fern houses of botanical gardens, is far easier to grow.



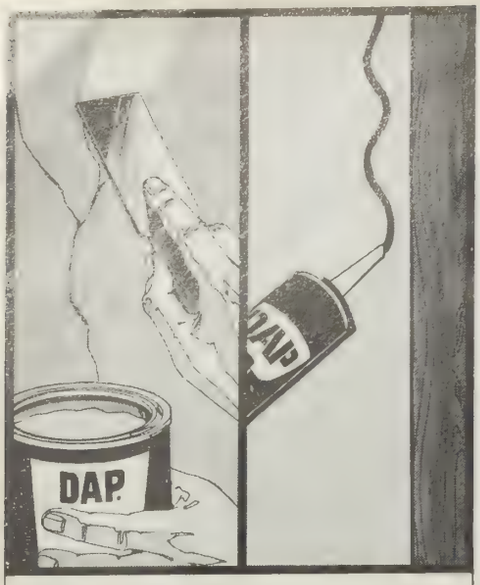
PHOTOGRAPHED AT PLANT SPECIALISTS INC. BY FELICIANO

This bear's-paw fern is several years old. It grows in a 10-inch azalea pot with matching clay saucer. The wavy-edged blue-green fronds spread about three feet across. For the best effect, hang fern or display on a pedestal.

The bear's-paw shown in the photograph above is *Polypodium aureum mandaianum* (polly-POH-dee-uh AW-ree-um man-day-ee-YAY-num), a variety introduced by the New Jersey firm of Manda in 1912. Because the fronds have a distinct bluish color and the edges are waved and randomly cut, *Exotica* refers to this as the "crisped blue fern." New fronds of the Boston fern emerge from the roots, but those of the bear's-paw rise from fuzzy, cinnamon-colored rhizomes that creep over the soil surface and eventually down and around the pot. These are not only attractive but fun to touch, and cuttings of the rhizomes yield new plants.

Whether you start with a young rooted cutting of the bear's paw or an established old plant, it will respond best to this kind of care: *Light,* bright, but little or no sun shining directly on the fronds. *Temperature,* 62-75° F. during the winter heating season. *Humidity,* ideally over 40%, but less is tolerable if the roots are always nicely moist. Mist the fronds with water several times a week to keep them rain-fresh. At repotting time, add new soil made by mixing two parts each of all-purpose potting soil and peat moss to one each of perlite, vermiculite and charcoal chips. When the soil surface feels barely moist, drench with water; avoid extremes of wet and dry. Shower fronds monthly. *(Next in our series on house plants: Cycas, the prehistoric tree you can grow.)*


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FEBRUARY HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

• A NEW BEENE FRAGRANCE FOR LADY IN RED

RED is the unusual name that Geoffrey Beene has chosen for his new fragrance, his second for women. At $100 an ounce, RED may well be the most expensive American fragrance ever. Why a color for a fragrance name? Says Beene: "My fragrances are as much fashion statements as the clothes I design. I named my men's fragrance 'Grey Flannel' because a grey flannel suit on a man has a special aura of success. RED is for women who like to wear red—I think every woman feels special in a red dress."

• NEW: LA COSTA AT HOME, PLUS A SUPER CLAY MASK

From posh La Costa in California comes unisex bath and shampoo stuff, the same products used at the spa itself. The La Costa Shower Bar (around $35) is designed to be attached to the wall over the tub or in the shower stall: plastic bottles with square open centers are hung on the bar. They contain Shower, a foaming gel for washing the body, Aftershower for splashing on afterwards and Shampoo and Conditioner. There is also a special square bath sponge to hang on the bar. For bathers, other La Costa products, such as bath oil, are offered, and other shampoos (how about Strawberry?) sold separately.

Leslie Blanchard Hair Care Products, formerly called Maintain, are now re-named and much more widely available throughout the country. Blanchard is well-known internationally as a top hair colorist—he's senior color consultant to Clairol, has his own exclusive coloring salon on East 62nd Street in New York City, runs Leslie Blanchard hair color studios in beauty salons in stores (in connection with Glemby International)—and Doubleday will soon be publishing Leslie Blanchard's Coloring Book. His products include the essentials for hair care. He leaves the coloring products to Clairol.

Also new: Helena Rubinstein's Skin Life Creamy Clay Mask to pick up dry skin is a super new rinse-off mask . . . Lancome's Progrès Texturizing Moisture Lotion is the first body treatment product from the famous French company . . . Bogart, a new fragrance for men, is not named after Humphrey Bogart; it's from Jacques Bogart, who's a French couturier for men. Bogart's After Shave Mousse is special—it's clear blue in the bottle, turns into white foam for a second on the face then instantly dissolves on the skin.

• RUB-A-DUB-DUB, SMART DESIGNERS IN THE TUB

Tonight, why not take a long, luxurious bath with your favorite designer? More and more fashion designers, mostly Americans, will be putting their names on fragrance, including bath items, this year.

Halston in a tub? There's a choice of a perfumed milk bath, perfumed bath oil, body lotion and perfumed bath powder in his women's line, and his white teardrop-shaped containers designed by Elsa Peretti will look great in any bathroom.

Diane von Furstenberg's Tatiana bath products are available in body shampoo (to be used both for hair and body), body powder (packaged in a shaker) and bath oil. Like Diane, the Tatiana scent, named after her daughter, is very feminine.

Geoffrey Beene offers a variety of bath products, all handsomely packaged, in his fragrance for women named Geoffrey Beene (bath oil, soap or bath powder) and Grey Flannel line for men (soap and shaker talc). There's nothing for the bath yet in Geoffrey's new RED fragrance.

With Bill Blass, men have soap only, although there's a large selection of other grooming aids and a masculine fragrance.

Pauline Trigere's bath line has had a facelift. Called Liquid Chic, it now has a bath and body concentrate, a hand and body lotion, soap and a body talc packaged in a clear Lucite powder box with the celadon puff and powder on view.

Stephen Burrows has under his label after-bath powder, perfume oil.

From Europe, the big name is Yves Saint Laurent. The beauty industry will never forget the ad he did for his YSL men's fragrance where he stripped down to the buff. Now he's a bit more subdued in his advertising. In his Rive Gauche women's line, named after his ready-to-wear boutiques, there's a huge choice, including perfumed bubble beads, bath and shower gel, body spray perfume, moisturizing body lotion, moisturizing bath oil, soap, roll-on antiperspirant and powders. (*Continued*)

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Before you plunk down $1.25 for a bar of Neutrogena® expecting it to be the finest, mildest soap you can buy for your sensitive skin, there's something you should know.

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But the reason Neutrogena doesn't last as long as other soaps is *also* the reason it is unique in its kindness to sensitive skin.

Neutrogena is made to dissolve easily—on purpose. Our soft-soap formula contains none of the additives that make other soaps last longer. Why? Because soaps that contain these hardeners also can be harder to rinse off your face, and can leave an invisible film on your skin which is potentially irritating.

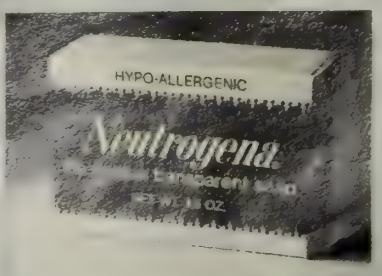
Instead, Neutrogena soap's mild lather rinses away dirt and make-up, then rinses off completely, leaving your face feeling clean and refreshed, but without a soap film residue to alter your skin's pH balance and keep it from returning to normal.

You'll feel the difference the first time you wash with Neutrogena. Your face won't feel taut and dry or even itchy. It's like the difference between rinsing off water and rinsing off syrup. And this solubility is your assurance of safety and mildness for your skin.

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In fact, dermatologists, allergists, even plastic surgeons frequently recommend our soap because of its safety. Its mild, heavy-molecular formula is chemically-balanced to remove surface dirt and make-up without penetrating and deterging the sub-layers of the skin and robbing them of oils and moisture.

However, the true value of any soap should be judged by the way it cares for your skin. What makes Neutrogena only nearly perfect in the soap dish really makes it perfect for your complexion.



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In Y, his women's couture line, so to speak, you can have the bath and body perfume in spray or liquid form, foaming milk bath, moisturizing body luster, soap and several powders.

Male fans of Saint Laurent are less fortunate, since his YSL fragrance line for men has few strictly bath items, although there are talcs, a soap, a shampoo and hair conditioners and texturizer.

From Karl Lagerfeld in Paris comes Chloe bath products. His Chloe fragrance has been one of the recent success stories in this country. Recently, "Savons Chloe," soaps in a lovely peach shade, and "Poudre Parfumme," a fluffy pale peach dusting powder (with peach puff, naturally) were introduced.

Hubert de Givenchy is another French designer with good bath products: Givenchy III "Bain Moussant," for a foamy bath, also a bath cake, body cream and talc in the women's line; Givenchy Gentleman soap-on-a-rope, shower and bath gel.

Women can also bathe in Emilio Pucci's Vivara fragrance in bath oil, bath powder and soap.

From Paco Rabanne, the revolutionary Paris designer, a woman can choose Calandre bath oil, dusting powder, soap and a deodorant. Paco's men's fragrance includes a soap.

• SCENT-UOUS CANDLES

You may not come across as many lighted fireplaces on these winter nights, but you will find an increasing number of Rigaud candles flickering in stylish homes, providing both a woodsy fragrance (called Cypres) and a bit of light.

Obviously, you have to be well-cented to be Rigaud-scented—the candles have a $35 price tag, and that may soon go up. Yet, some people buy and use them by the dozen. They are also status gifts.

How many to use? One may be quite enough in a small, closed room, but many people use them throughout a house or apartment, even in bathrooms. The large candle has been joined by demi and mini sizes, with prices at $20 and $10 respectively, but the big size is still *the* one.

Among the many Rigaud fans is Musician Bobby Short, who takes one with him when he's on tour. Says Short, "There's nothing like a Rigaud candle burning in a hotel room to make me feel at home."

For Rigaud devotees, there are two recent items with the same Cypres scent and zebra packaging—a foil-lined box of potpourri and a loaf of handmade, bio-degradable soap with a silvery knife to slice off soap. They're $15 each.

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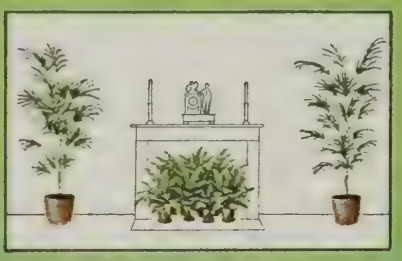
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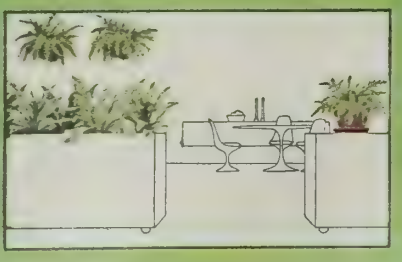
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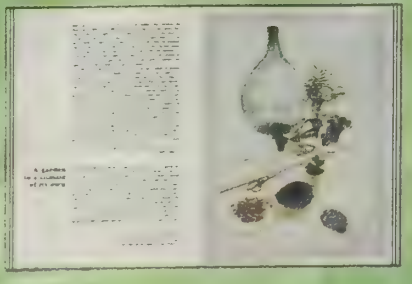
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REMODELINGNOTEBOOK

By JOHN L. KNOTT JR. □ Choosing a remodeling contractor is an unsettling experience for many families. So it seems from our view as a contractor. "If only picking a firm were as easy as buying a can of paint . . ." is a lament we've heard. Well, it isn't. Nor should it be.

That company will change a family's life-style; it is a company whose employees will be on the job, inside the house; a company in which the homeowner is going to make a large investment. It makes sense to devote at least as much time to selecting a home improvement firm as it does to picking a doctor or lawyer. Once chosen (assuming the work you want done is completed creditably), that firm can become "your" contractor for future work, relieving you of the effort to locate a contractor again—just as you would retain a doctor or lawyer or any other professional over a period of time.

Finding a remodeler who is reliable and whose work is first-rate takes more common sense than energy

Follow this reasoning a step further. The best time to locate a good contractor is *not* when your roof leaks or when your in-laws suddenly move in with you and the extra bedroom and bath you were planning to add can no longer wait. The best time is at a relaxed pace, when you don't need something specific done.

You'll be seeking a professional on whom you want to depend and trust. If it takes three months of lapsed time, that isn't too much. You would probably devote that much time to finding the right pediatrician before the birth of your first child. Why not the same for a reliable contractor? Before you grow uneasy over the thought of a long, drawn-out procedure, let me assure you that finding the right remodeler is not really all that difficult. It takes a dash of common sense and a dollop of patience.

Since the National Association of Home Builders is the organization to which my company belongs, I'm not going to be bashful about saying that your best first step is to call one of our local chapters (generally has the words "Home Builders Association" somewhere in the title, and there are 600 chapters around the nation). Ask to be put in touch with the chairman of the Remodelers Council. Not every chapter has a Remodelers Council. But in those that don't, there are individual members who do remodeling work. The chapter executive officer will direct you to those members. With a list of builder/remodelers in hand, you're ready for step two.

Take along the list and pay a visit to the loan officer in your bank. Ask him to review the names. Does he know the firms? Are they reputable? How long have they been in business? How are their credit ratings? It would be wise to make the time to repeat this line of questioning with the leading savings and loan association in your community, along with the Better Business Bureau and Chamber of Commerce.

Step three is the simplest of all: Ask your friends. At some point, almost everyone needs a remodeler, and it's a good bet that most of your friends have dealt with at least one firm. How did the company treat them? Were they happy with the results? Was the price fair? I admit that asking your friends is not so easy if you're new in town. In that case, try neighbors or continue the search through people you meet at your employer(s). Company names on your list that friends recognize and praise ought to get special underlining. This is an ideal cross check.

Now you're ready for the final phase. Based on what you've learned so far, pay a visit to those firms highest on your list. The moment you walk in their offices (and/or showrooms), you'll get strong impressions. Is the space clean, orderly and attractive? Or sloppy and in need of cleaning? How a businessman keeps his office is one indication of how he's going to treat your home.

And how are you treated? In a friendly open manner? Is he willing to listen to you? Or can't you get a word in? That should tell you something, too. It will pay to meet and chat with the principal of the company (making an appointment is helpful). Don't be reticent about asking him (or her) for examples of the company's work. Then take time and review at least some of those jobs in person. Ask the owners how they reacted to the process of remodeling.

When you're ready to remodel, ask for bids based on plans and materials drawn up by a professional

At this juncture, your final selection ought to be evident. You'll be choosing a professional who listens and can visualize your needs, weigh alternative choices for you and prescribe the proper remedy. Although you probably aren't consciously looking for these things, your respect for this person will be reinforced by his manner, dress, office and understanding of your problem. That's as it should be. There will never be a replacement for judging a person better than a face to face meeting.

When you do decide to add a room or make interior changes, you may want to ask for more than one bid. (If you find the right professional, this won't be necessary.) But if you decide to take bids, please, for your own sake, have all firms bid on the same set of plans and specifications drawn by a professional remodeler/designer or architect. You'll assure yourself of bids you can compare fairly.

John Knott Jr., chairman of the National Association of Home Builders' special committee on remodeling and rehabilitation, is also the president of Knott Restoration Services of Silver Springs, Md.

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DECORATING WITH A PERSONAL PALETTE

Color strictures enter our psyches practically at the moment we enter the world. Born male, we are swaddled in blue. If of the opposite gender, we are plopped into a surround of pink. And thus off to the races we go, accompanied by a firmly delineated set of silks. Thereafter, it's an endless encounter with symbols and sayings as we embark into a maze of myths that serves only to befog our sense of color. Red is danger! When angry, we *see red.* Surely, the legends die hard and contradictions are rife. Fire engines were always dressed in gleaming red, the better to see them, until some canny researcher vouched that such was not the case and we'd be more aware of them if they were decorated in a more dazzling shade, say a yellow-green. Blue is soothing, or so we've long been told. Why, then, when we're in a funk, do we *feel blue?* What, you may ask, is the purpose of this tirade on tints? It's merely to affirm the title of this piece, and to put you at ease when next you take up swatch and sample with an eye to recoloring your living room. Overleaf, we've gathered together a parcel of pictures and a weight of words—all aimed at freeing your heart and mind and allowing you to dip freely and personally into the fascinating world of color. You'll happily discover that the experts in design and decorating are disbelievers of "rules" and scorners of "trends." So capitalize on the benefits you can gain from their expertise. You'll conclude that they, too, look to an individual rainbow.

HOUSE BEAUTIFUL
FEBRUARY • 1977



DECORATING: COLOR MAKES IT

PERSONAL

REDS CAST A GLOW OF WARMTH

Red—in pattern, solid and stripe—weaves its warming spell over the family room (*left*) in this home on the north shore of Long Island, N.Y. Interior Designer Georg Andersen of Georg Andersen Associates Inc. spread the red with a lavish hand against a country background of brick and barn siding. The Ethan Allen sofas and ottomans in calico chintz floral circle a red-lacquered straw table by Joseph Lombardo, while pillows pick up the multi-colors of a spacious, nubby chenille braid rug that defines this fireside setting within the bold proportions of a room the family calls "the barn." Even the artwork recalls the warmth of color, as in a Milinkov painting—a charming primitive—from the Wally Findlay Galleries that breaks up the imposing sweep of solid brick around the fireplace. All flowers are by Renny.



WINE AND WOOD SPEAK IN COUNTRY FRENCH

The charm of the provinces is apparent in the California study of Mr. and Mrs. Anthony Pawlak (*above*). Interior Designer Dorothy Paul, FASID, created a Country French mood throughout with a wine red and dark woods—a theme initiated with one end wall paneled in ash wood and given deep shelves for books and art. The long-pile Edward Fields carpet varies the scheme with white flecks against a red background and the ceiling beams are trimmed with red. A sofa bed covered in beige suede by Clarence House lets this double as study/guestroom, grouped with a cache of antique Country French pieces: wood coffee table, gaily cushioned chair of the Consulate period and the *faux* bookstack table. For more seating space, there's a long built-in window seat cushioned in an intricate and red-grounded Boussac print, which is then carried over to upholster an adjacent wall.

BILL HELMS



A RAY OF SUNSHINE

Interior Designer Rubén de Saavedra, ASID, brings in the sun with a fine play of lemon yellow, red and cream tones in a New York townhouse living room (*left*). Yellow-and-white Bergamo fabric on the loveseat and white Gilford leather-cushioned pull-ups make this a warm hearthside setting coupled with a colorful Rosecore rug. Exotic accents—mother-of-pearl inlaid Turkish mirror, an antique Chinese screen—add spice to the mix.

WHITE IS A CATALYST

White sparkles anew in the warm study atmosphere developed by Interior Designer Tom O'Toole for this New York townhouse living room (*right*). White quilted upholstery by Kent Bragaline used on the two sofas and matelassé cotton by Brunschwig & Fils on the French chairs assume depth and richness set off by stained floors and antique Chinese rugs. An antique French desk is given its own quiet spot to be an unobtrusive work area.

NEW IMPACT WITH CHECKS

Valentine's Day is every day in the eyes of Interior Designer David Eugene Bell, ASID, who has designed this candybox motif of red-and-white checks and ruffles using the furniture designs and fabrics of Ethan Allen (*right*). In a bedroom sitting niche framed by wide river views and a froth of tieback chintz draperies, he artfully placed an intimate arrangement of Queen Anne loveseat and two wing chairs in a plaid from "The Sturbridge Collection." The leather-cushioned bench, small butler's tray table—an 18th-century design—red carpeting and "Chatsworth" floral wallpaper patterning from Ian Crawford complete the scene, spiced here and there by dabs of apple green in table lamp and pillows.

LEFT TOP, HARRY HARTMAN; BOTTOM, FELICIANO; OTHERS, BILL HELMS







ADD A SCREEN TO YOUR SCHEME

For his living room (*left*) on St. Thomas in the U.S. Virgin Islands, Interior Designer Robert Young of Robert Parker Young Interiors took his inspiration from his surroundings. Vinyl-covered walls recall the deep blue of island harbors; a terra-cotta from the sunsets is painted on the floor, all setting off a cool white conversation grouping. A screen papered in "Boca Chica" pattern by Kirk-Brummel draws together the sofa's "New Market" plaid pattern from Connaissance Fabrics, a French pull-up chair in Brunschwig & Fils "Snow Leopard" fabric and the two cane-back chairs with seats of Gilford vinyl. Bright flowers and tropical plants pick up red and green tones.





Muted tones of sand and sky instill a soft and cool, yet sophisticated feeling in this country house on the north shore of Long Island, N.Y. Interior Designer Michael de Santis, ASID, worked closely with the owners, who always summer here, to combine their love of naturals with exotic Oriental accents for a home at once warmly inviting and yet summery cool. The living area (*left*) takes its lead from the full-flowing lines and colors of an Edward Fields rug, the central note an arrangement of poufy sofas covered in pale "Cobblestone Velvet" by First Editions, the same fabric repeated on the cushioned seat that seems to float airily on the Lucite chair. These gather to blend with the mottled tones of a parchment-covered, glass-topped table by Karl Springer. In this restfulness, two stronger notes are lent by an ebony-toned, intricate, 18th-century Coromandel screen and, exactly opposite (*below*), a large abstract. Tall window/doors leading out to the patio set off a sunny spot for an arrangement of game table and chairs. Throughout the room, antique Oriental *objets d'art* lend their touches of color and exotica to this room of quietest tone and taste. In the dining room (*above*), dinners are all serene affairs in a creamy surround of vinyl-suede by J.H. Thorp, a very touchable texture used on walls and again on gently curving dining chairs. Six can sit comfortably around the spacious stainless steel-and-glass table designed by Paul Jones, softly reflected in the tall mirror above the two-toned lacquered buffet, a mild touch of Art Deco that works well with these classic pieces. In this carefully studied blending, nothing interrupts the flow of monochromes but the delicately flowered china and the buffet's pair of antique ginger jars in a classic blue-and-white design.



BILL HELMS

SOFT

TONES OF SAND AND SKY CREATE A STUNNING, RESTFUL AMBIANCE



LUSH
BLENDING OF COLOR AND FABRIC

Using the lush spruce green of the forest and the deep teal blues of a winter sky, Interior Designer Bebe Winkler brought the outdoors in in the master bedroom of a suburban New Jersey home (*left*). Exuberantly leafy "Bamboo Garden" fabric from Arthur H. Lee & Jofa was applied lavishly—quilted on bedspread, headboard and pillows, tailored into floor-length draperies that visually enlarge the windows. The deep green of its background is repeated in a custom-designed bench in sleekest satin from Clarence House, in a matching green wool carpet and on a pair of lacquered Oriental-motif night tables also designed by Ms. Winkler. Teal blue ombré-stripe wallpaper, set off by a less intense blue on the painted ceiling, provides a fitting counterpoint to the bold pattern and shadings of this scheme that is at once both sophisticated and yet refreshingly *naif*.

ONE
PATTERN TIES IT ALL TOGETHER

For the master bedroom in the Metairie, La., home of Ben and Dottie Bridgeman (*right*), Interior Designer Charlie Gresham, ASID, skillfully combined traditional trappings with the cheerful lift of country meadow colors. To achieve the graceful effect of a four-poster without the bulk, he hung the draperies and valance from a wood frame on the ceiling. Inside, "Flowerful" fabric by Robert Allen patterns the curtain lining and is also quilted into a spread and on the headboard. Outer drapings of cream-colored "Westgate" fabric blend with walls and window treatments to provide a solid, pale base for the arrangement of a floral loveseat and apple green-check armchair in the adjacent sitting area. All gather around the antique butler's tray table—an authentic touch of the 18th-century—convenient for afternoon tea, morning coffee or just conversation. Apple-green carpeting ties the whole together with warmth and cheer.

BELOW CENTER, BILL HELMS; OTHERS FELICIANO; FOR DETAILS SEE PRODUCT INFORMATION





A MIX OF THE COOL AND CRISP IN A CITY APARTMENT

The calm within belies the city bustle without in the master bedroom of a sky-high New York apartment (*above*) designed by Michael Silverman. The main focus for this soft room is a stylized white four-poster bed by Lewis Mittman, set off on both sides by night tables covered in white pressed leather. Pastel patterned bedding by Et Al Designs for Cannon Mills sweeps from post to post, blending into cloud-blue walls and ceiling. The blue-on-blue maze motif of the "Pearl" bottom sheet is coordinated with "Royal Pearl" top sheet and comforter, both part of the "String of Pearls" collection of designs, paired once again in a double tier of patterned pillows. A similar maze-like geometric is repeated with bold contrast in wall-to-wall carpeting by Stark. Playing on this contrast of light and dark, a deep-toned lacquered linen desk by Karl Springer has been positioned in the windowed corner, paired with a chair by First Editions that pits a dark geometric-print velvet seat against its white lacquer frame finish. In this setting, at-home work hours may benefit from the daylight and sweeping city views, easily regulated by vertical blinds, as does the entire room, a cloud-like setting high above the city.



Editor JACK MACURDY □ Practicing what he preaches, Remy Chatain has made his Manhattan apartment a stylish object lesson in what can be wrought with wallpaper and fabric, all of which, not coincidentally, are products of C.W. Stockwell Co., the firm he heads. On the living room walls (*right*), Orientally patterned stripes of "Sultan" seem to extend the height of a standard eight-foot ceiling. A coordinated fabric pattern covers armchair and ottoman. Adjustable vertical blinds on the door to the terrace not only heighten the room, but increase the effect of spaciousness with see-through vistas of the city from this 18th-floor aerie. Furnishings are primarily 18th-century English antiques mixed with a mix of Orientalisms—an antique Chinese pigskin trunk raised on a frame to become a coffee table, Japanese porcelains, contemporary Persian art above the suede-covered sofa (*below*). An antique brass-inlaid writing box, raised on legs, is an end table. The pine secretary (*left*) is English.

BILL HELMS



a fine eye for the mix

HOW TO GET FULL IMPACT IN A SMALL SPACE





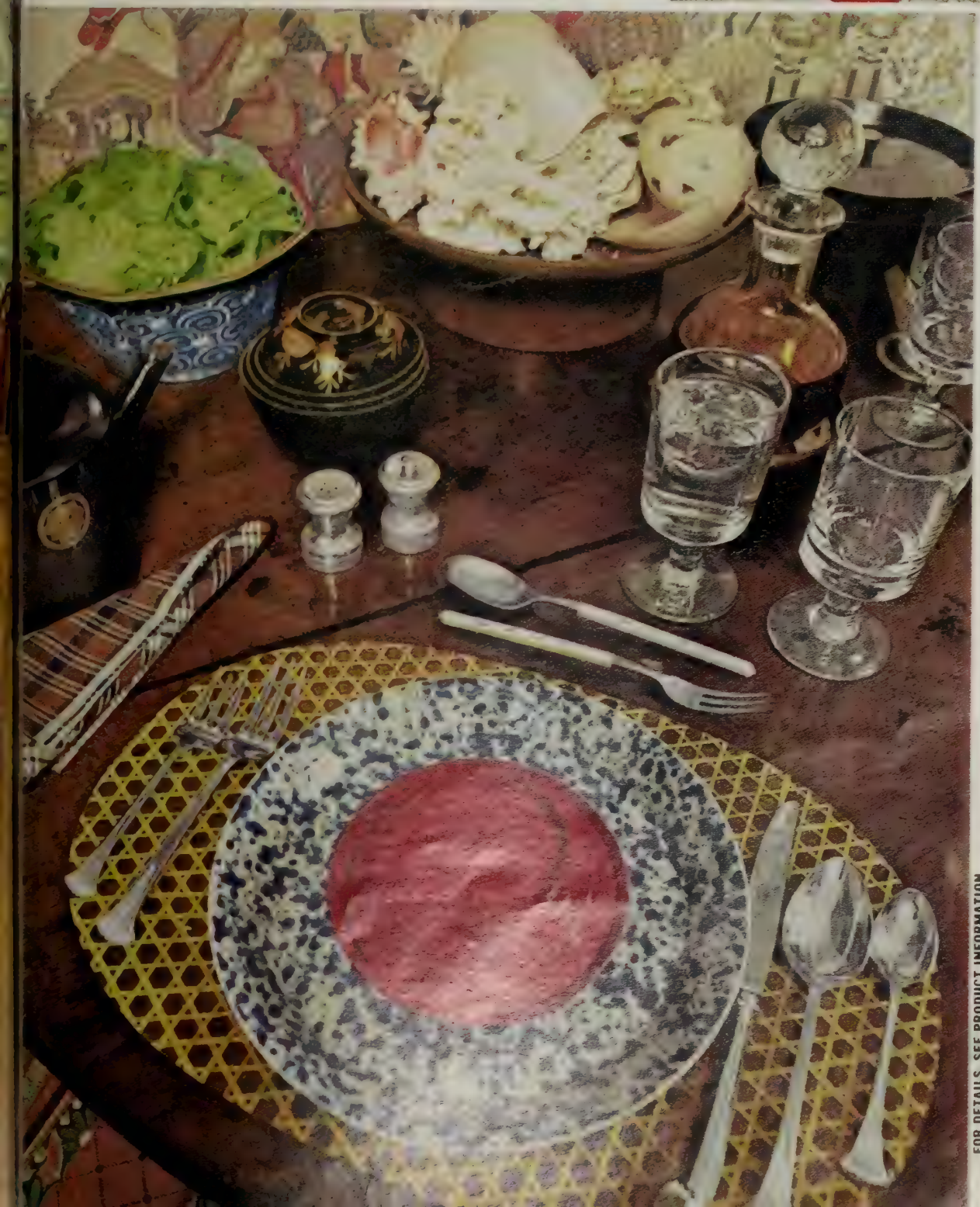




A FOYER BECOMES A SMART DINING AREA

Walls of the small entrance foyer of the Chatain apartment (*left*) are covered in Stockwell's "Royal Hunt," its theme and character borrowed from a Persian miniature and tinted in muted tones of the colors in the living room, which it adjoins. (Catch a reflection in the ivory-framed mirror.) But this area also serves as a dining room where two or four may dine in Queen Anne gracefulness at an antique drop-leaf table, which slenders down between meals as a console. Chatain uses antique lacquer bowls and ironstone "spongeware" on the dinner table, around a centerpiece of rare shells. Placemats suggest Indian cane, napkins are Indian cotton madras. Dessert forks and spoons, in the Oriental mood, are handled in ivory. Fluted sterling flatware is "Onslow" by Tuttle; teardrop crystal stemware and decanter are by Steuben.





A GRID PATTERN OPTICALLY EXPANDS THE SMALL BEDROOM

An airy pattern that takes its star-and-grid design cue from the art of the East is a visual space-maker in a not-very-large bedroom (*above*). Cane-backed beds stand against a wall covered in "Bombay" and bedspreads repeat the same star-and-tulip pattern in matching fabric, quilted to give the room the variety of texture. Notice that this strong pattern is used to turn a wall jog into an asset, as though it were especially designed to back-drop and emphasize the beds. The soffit above the beds and the three other walls are covered in "Bombay Grill," an unflowered version of the screen-like background patterning. Chatain, who is knowledgeable in Oriental design and a collector of it, uses an antique Japanese kiriwood chest, or *tansu*, for a night table. The brass student lamp is an English antique. A Japanese Buddha head, a 16th-century treasure, sits serene on a space-reflecting mirrored plinth that enlarges the room.

FOR DETAILS, SEE PRODUCT INFORMATION

Yves Saint Laurent

Yves Saint Laurent is a name instantly associated with exemplary design. Here, in a rare interview, he answers questions posed by House Beautiful about his current color philosophy.

By PATRICK O'HIGGINS

I have known Yves Saint Laurent for 18 years. Not well, however. Very few people have had that privilege. He's an enormously private person. When we first met, he was 22—a shy, distant, reserved 22. He had the look of a scholarly, romantic 18th-century seminary, a Gothic seraphim, or a wise owlet drawn by Tenniel. He still does. He was a listener rather than a talker. He still is. Introspective and distant, he was given to walking into crowded rooms sideways. He continues to do so.

At the time, in 1958, Yves Saint Laurent had just launched the Trapeze Look for the House of Dior. It was an instant, resounding success.

> *"There are rich & poor colors... the primaries are the rich ones"*

Christian Dior, before his sudden death some months previously, had announced publicly, "Yves Saint Laurent is my Dauphin!"

Yves Saint Laurent accepted this terrifying edict, fulfilled the proclamation beyond anyone's dreams, collapsed, retired and returned. But he returned flying his own colors, so to speak, by proclaiming the opening of a new couture house: La Maison Yves Saint Laurent.

As with the Trapeze Look, his first collection was an instant, resounding success.

He was the world's youngest designer.

For the next 18 years, with but one change of address to larger quarters on the prestigious Avenue Montaigne, Yves Saint Laurent has invested couture, fashion—and everything else he touches—with a rare combination of inventive elegance, youthful exuberance, theatrical daring and great visual beauty.

He has somehow managed to blend the world of Chekhov with those of Colette, of Sarah Bernhardt and Jean Harlow, of la Belle Époque and North African Berbers. Social extremes are his bag. Luxury is his thing. But it is a wild, romantic sort of luxury. Why shouldn't a gypsy's wedding dress be trimmed with sable?

Yves Saint Laurent was born 40 years ago in the shimmering but lugubrious North African city of Oran, Algeria's second largest metropolis. "He was born with a nervous breakdown," says Pierre Berge, his outspoken business manager, corporate president and friend—a gimlet-eyed cyclone who somehow combines some of the characteristics of King Edward VII and Svengali.

> *"Light can change everything you see"*

"Pieds noir!" The metropolitan French were given to branding their North African brothers. "Black feet!" Hypersensitive, shy and tremulous young Yves Saint Laurent must have suffered acutely upon first reaching art school in Paris. But he intended to succeed. He wanted to be the world's greatest theatrical designer. After all, he had been born a Leo.

He has had to settle to being the world's greatest fashion designer, purveyor of luxuries, animator, magician. Last season, stimulated by yet another nervous breakdown, Yves Saint Laurent's couture collection was an unheralded explosion of color. In the past he had always seemed to be holding back. But now the worlds of Ghengis Khan and Diaghile and *La Traviata* were suddenly lumped together in a range of fierce and fiery colors that Van Gogh and Gauguin would have appreciated.

"Color" Yves Saint Laurent says, "is two of the five senses—namely sight and touch."

"Touch?" I query. That's a new one.

"Certainly!" There is nothing vague or evasive about Yves Saint Laurent when discussing subjects that fascinate him. "When I unveil a new collection, I always hide behind a screen, after helping the models dress, and observe their passage in front of one of the most difficult and demanding audiences on earth. One half are social and theatrical; the other is all press. At first no one seems to be paying much attention to the clothes. They are all too busy examining one another. I get alarmed within myself, even frightened. Then someone leans forward to *touch* a dress. To feel the texture? Not really. I checked. They are drawn, as a child is to a butterfly, by color. That's when I know I have their attention. Color, you see, is a reflection of the soul!"

> *"The right color combinations are magical"*

The editors of House Beautiful compiled for me the following questions concerning Yves Saint Laurent's current color philosophy. Here are his answers.

What are your favorite colors?

"Black and jewel colors—but bright, exotic jewels such as Colombian emeralds and pigeon-blood rubies. I also have an affinity to earth colors, particularly those rich browns and sandy beiges found in Morocco, around Marrakech, where I have a home, an escape hatch, Paradise!"

Are there any colors you really do not like?

"No. Although lemon yellow sometimes gives me the pip, so to speak. And yet if combined with black, it can be wonderful. The right color combinations are magical. Knowing, being blessed with the eye of how it's done, is equally magical. In fashion, Poiret and Schiaparelli were both geniuses. As for me, as you see, I'm learning!"

> *"So few people really know what colors flatter them"*

What colors do you choose to live with in your home?

"First and foremost, white, and then beige. But you must remember I have two homes. In Paris, on the Left Bank, I have had to accept and then dramatize the 1930s decor that already existed. It's a mishmash, like life, that combines the best and the worst. Still, it's an expression of the times and, probably, a statement about myself. There's lots of brown, black, with touches of red, gold, bronze.

"In Marrakech, I have also had to

"Color is two of the five senses—sight

YVES SAINT

accept and then dramatize a house that is a curious mixture of Moroccan architecture and Art Deco. They blend together beautifully. As for white and beige, my ideal colors in the home, I reserve them for the library, bedrooms and various nooks and crannies where I like to hide, to work. But even with white and beige, I favor touches of vivid color —what we call a *soupcon.* Lacquer in shades of aubergine; bronzes of all sorts; copper, silver and gold accessories. And flowers, and plants, of course. My favorite flower is still the lily."

Do you tend to design out of a particular group of colors?

"Yes and no. Color, in fashion, must blend with the fashions. There are years for bright colors. There are years for muted ones. Why? *C'est dans l'air,* the French say, it's something in the air. The air can be sentimental, political, military. I've always loved khaki. You see, during my formative years, it was all the rage—due to the war. Color in interior decoration, however, isn't as volatile. It has to last longer.

"You can't go wrong with pink for women"

"For the home, women in France have always decided the colors they wanted. Decorators are rare birds. We don't have the same passion, as in America, for harmonizing. The lady of the house—or the studio apartment—works directly with her painter and her *tapissier,* her upholsterer. It's all quite haphazard and rather makeshift but the results can be extraordinary. This is due, mostly, to old rooms, in old buildings, rooms that already have a personality. I believe there is a lack of such rooms in America. The greatest influences in France, when it comes to decorating, were women of consequence: Marie Antoinette, Madame de Pompadour, Madame du Barry. It's fortunate that they all had taste and listened to artisans who also had taste. But what is taste in a home? It's knowing when to stop and then to start again!"

Do you see a relationship between colors in fashion and color in home furnishings?

"Very little. In fact, none at all! Fashions and their colors change seasonally. Home furnishings, as I mentioned, must last somewhat longer—hopefully."



TIM JENKINS

"White & beige are my ideal colors for the home... with a soupçon of vividness"

Are there ways that color is used to create certain effects in fashion that might be applied to decoration?

"Certainly! Optical effects, for one. In fashion, there are colors that are slimming or fattening. In decorating, there are colors that can make small areas look larger and large ones look smaller. A colored ceiling, for instance, can raise or lower a room. White ceilings with beige walls will automatically make a room look higher; the same applies to pale blue with navy blue or even black, to beige with red. Conversely, if you want to lower the ceiling, just reverse the color combinations. There are also rich and poor colors. The primaries are the rich ones. They should be always used sparingly."

Have you any comments on the way certain colors seem to have popularity for a time and then wane in acceptance? *(Continued on page 123)*

& touch"

LAURENT

Gloria Vanderbilt's phenomenal ascent to the Big Name contingent of American designers began with the colors of her artist's palette. So House Beautiful listens when she gives her views on color.

By MARION GOUGH

In a serene white office far above the hectic carts and mad-house traffic of New York's Fashion Avenue, Gloria Vanderbilt sat at a nobly carved, white enameled desk that must once have been a library table and, from the flattering wicker aureole of a white peacock chair, talked for two hours about color. Color, as everyone must know, is the lifeblood of design and of commercial design in particular, where public acceptance, *i.e.* sales, hangs precariously on the right choices of tint and hue at the right time. And Ms. Vanderbilt, apart from being a serious artist (one of her collages hangs on the wall above her chair), is a very serious and successful commercial designer.

Disabuse yourself if you have ever thought of her as a dabbling dilettante, trading in for a spell on the glamor of a famous family name. Her name was, of course, an asset, but her undoubted success can only be explained by the immediate popular response to the colors and patterns that are peculiarly her own expressions. She is a designer utterly engrossed in what she is doing—and that, in the seven years since her first fabric designs commanded the attention of the public, includes bed and bath linens, cushions, table linens, china, glass and flatware, kitchenware, paper goods, wallpaper, eyeglasses, watches, scarves and a line of women's ready-to-wear.

She disciplines herself and her time strictly, normally up at five a.m. to work seven hours in her studio. and travels widely to visit the stores that carry her designs. She has been an actress, has written poetry and literary criticism, her talent as an artist has commanded 14 exhibitions and three museum retrospectives and she has written a definitive book on collages. She is the wife of Writer Wyatt Cooper and mother of two children. A certain distinctive personal style and decorating flair, her warm awareness of family and what family life needs, along with her ability as an artist, first made her sought after as a commercial designer. Now she has more than won her spurs and when she speaks about color, she speaks on a subject of intense personal and professional involvement to her.

"Color—it's a subject I really love to talk about. I am inspired by it, stimulated by it, but it's a complicated subject to talk about. Are we talking about it as something to wear or something to live with, in an abstract way or as something we surround ourselves with? As an artist, I tend to think of color in terms of paint, how it looks on a canvas. You ask if I have a favorite color. I think colors are like one's children—you love them all but in different ways.

"I am really in love with white, which is not a color at all, but I see it as light, sunlight, a sunniness. White is supposed to be the sum of all color but it can exist for me as a color on its own. Gray is supposed to be all-color, too, and technically it should do the same as white, but it works differently with me. By itself, gray is down-pulling but I love it with another color—it's marvelous with yellow, for example. I think of gray as an interacting color rather than as a color on its own, although I do not dislike gray alone if it has a lot of white in it.

"I like black when it's used with white in clothes, and one thing I absolutely love is a black background used as a foil for pastel colors. I like Jordan almond colors, love lavender for home furnishings as well as clothes and generally like strong, bright, clear, vibrant color. I don't relate to muddy colors at all. I don't relate much to brown shades in home furnishings, certainly not to brown whenever I see it used in a harsh, geometric way.

"Two home furnishing colors I cannot stand are avocado and a certain kind of muddy gold that's not unlike mustard but worse than that. You see this kind of color around and maybe it's accepted by the public because nothing else is available to fill its purpose. It reminds me of the dreadful color I see in so many hotels. I'm conscious of this because I travel a lot and it seems so sad when you know it costs hotels a fortune to decorate. Here again, maybe it's because there's no better color available to fill their practical needs. I would never do a room in beige for myself. I don't think I could stand the beige thing. It doesn't work like gray—it seems so limited in what can mix with it successfully—although I don't dislike it when it's combined in a variety of textures. There's also a certain shade of orange I can't stand—an orange version of fire-engine red—and a certain Kelly green and chartreuse. They're colors that put you out instead of taking you in. At least, that's how it seems to my eye, but I think we all respond to color in totally different and subjective ways—we don't all see the same thing.

"Many people may see muddy colors in a quite different way from the way I do. Maybe it's psychological or physical or something in the genes. Women, I know, relate to color in a different way from men—their

"I don't think all men are color-blind, but they see color differently"

"Some colors put you out instead of taking you in"

"An "in" color may be one you don't relate to"

"Gray by itself is a down-pulling color, but gray with another color I adore"

"My dream is to change the wallpaper every couple of months"

"Colors are like one's children—yo

GLORIA

reaction is much more adventuresome and spontaneous. I remember that Diana Vreeland once said all men are color-blind. I don't think I agree, but certainly their reaction is different. I feel very insecure, really terrified, of picking out a tie for a man. I can predict that what I like he won't like.

"It's a sad, tough world, so the

"We don't all see colors in the same way"

furnishings of a home should be a lift to one's spirits, it should be the world as we'd like it to be, and a comfortable thing for everybody. I feel, though, that in the bedroom, a woman should have it the way she wants it. Women so frequently have to compromise. I've often heard women say, 'I'd like to have this, but I don't think my husband would like it.' I think a husband should stay out of the decorating of a bedroom. I think it's a shame that women don't decorate in terms of their own coloration in colors that are becom-

"I love white, which is not a color at all"

ing to their skin tones, the way they buy their clothes. I've a friend, Carole Mathau, who has a pale white skin and sugar-spun hair. She has done her living room in a pale apricot and it's delightful.

"My dream would be to redecorate

"There are no spring & fall colors... color is all year round"

every couple of months and have new surroundings, but if I did change, I would probably find myself using the same colors I like to wear and enjoy having around me.

"In my work I have always used the colors that enchant and delight me and I'm grateful for manufacturers who let me have my way. I work in the colors I really get excited about. Only once did a manufacturer change my (*Continued on page 165*)



WERNER WOLF/BLACK STAR

love them all, but in different ways'

VANDERBILT







BOLD! A



A CANVAS COLORED IN LAVISH STROKES

Editor RUTH WEIL □ Color —clear, pure and primary— highlights the Manhattan duplex exuberantly designed by Richard Ohrbach and Lynn Jacobson, both ASID, of Creative Perspectives for Mrs. Jacobson and her husband, Steven. In the living room (*right*), primaries play around a mirrored fireplace and culminate in a Plexiglas window fabrication designed by Ohrbach and structured by Sys Cohen. Prism tones soften one seating area (*top left*) with the stripes of the Louis XV bergères echoed in a Plexiglas rainbow behind the sofa, all gathered around a cache of cut crystal. Bergère and ottoman are repeated across the room (*left center*) in an arrangement that picks up the colors of window treatment and a dark blue suedecloth wall. Providing the link between both groups and drawing them toward the fire are two modular units (*bottom left*) in the bold tones that stamp this colorful room's scheme. FELICIANO

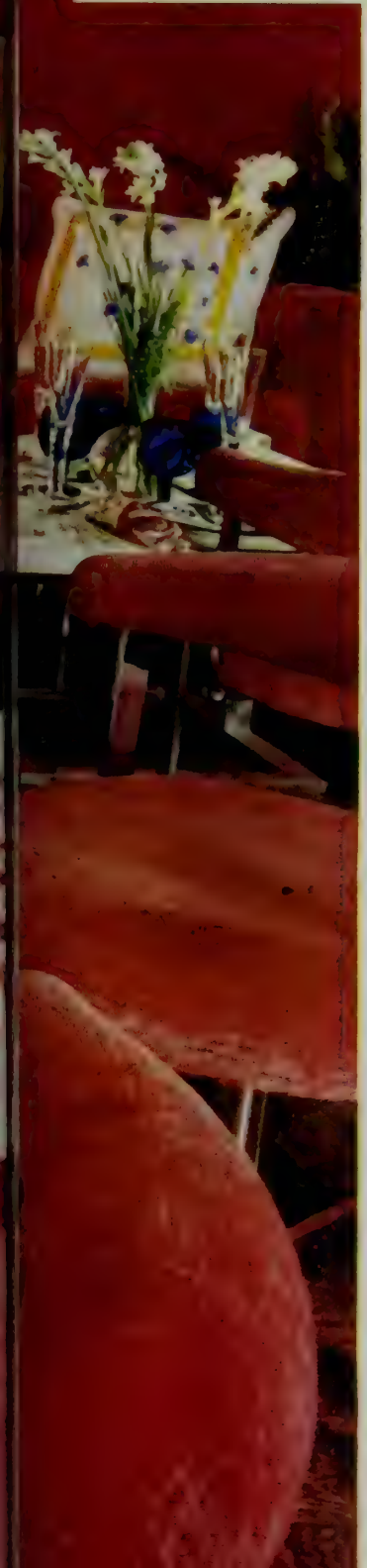
ESIGNER'S PERSONAL MIX











ART AND ARTISTRY DAZZLE THE EYES

Adjoining the multi-colored living area, the dining room (*left*) goes monochromatic —a climax of red from the vinyl-covered walls to the velvet-upholstered seating units. A nighttime setting that draws its character from the drama of light and shadow, this is the center for the Jacobsons' frequent dinner parties. As hostess and designer, Lynn Jacobson conceived of the dual table arrangement as a way to encourage design interest and intimacy—separating all the guests into two smaller dining groupings, more conducive to conversation than one big table. Almost disappearing into the red walls, each corner group is comprised of a tufted loveseat, set off by a pair of white linen pillows with colored trim and a trio of chrome-framed, crescent backed chairs. The white tables on chrome bases provide strong punches of light to each, further emphasized by the bold, shiny backdrop of a translucent window fabrication (*above*), a double row of Plexiglas stack cubes in white and mirrored finishes that form the geometric pattern designed by Richard Ohrbach and executed by Sys Cohen. In this spirited setting, dinner is no less than a happening amidst tall tropical plants and small ferns in woven baskets (*bottom right*) and a collection of artwork that ranges from the smallest pre-Columbian sculpture to the largest abstract oil by Edward Moore (*far left*), each piece spotlighted from the ceiling. As would be expected, the tablesettings receive no less care. Each is a composition of color and form on the white tabletops, centered around ceramic Picasso dinner plates that are, themselves, works of art. Each plate (*top right*) was hand-painted by the master, each slightly different. Mrs. Jacobson was given seven as a wedding present. Here, she combines them with tall wine glasses, lapis-tinted goblets and printed napkins caught in silver rings to be reflected in the mirrored table mats.







FOR EACH AGE, A BEDROOM TO SUIT

Given the designers, the nursery would have to be something other than pink and blue—and it is. A waterworld of bright colorings in Plexiglas and wet-look vinyl (*above*), it's also quite practical. An underwater scene on one wall features handmade felt-appliquéd animal pillows hung on a painted background, easily removable for play. A series of bright modular chairs and a two- tiered seating unit offer great space for sitting or for resting—now or later. A mobile of Plexiglas panels in transparent rainbow tones, designed by Richard Ohrbach, is suspended before the windows, a motif repeated in the crib design. The master bedroom (*right*), a surround of pearl grey carpet and flannel-upholstered walls, is a retreat from the compelling colors of the other areas. For at-home work and correspondence, the custom-designed glass-steel-and-brass desk with pull-up French chair creates an elegant vignette posed before windows with floor-length draperies *(above)*. Adding architectural interest to this monochromatic scheme, the bed (*right*) is raised up one step on a carpeted platform, set into a niche beneath the wake-up shades of a Paul Jenkins painting. A spread of grey Ultrasuede blends bed into floor and wall for a solid sweep of the restful monotone. On the sides, small built-in night tables are equipped with grey-shaded wall-hung lamps to pull out for night reading, and push back against the wall when not in use. Tall built-in cabinets flanking the bed keep drawers and closet space out of sight.

FOR DETAILS, SEE PRODUCT INFORMATION



FORECAST!

LEADING DECORATORS & DESIGNERS VOICE THEIR PERSONAL VIEWS ON COLOR TRENDS & USAGES

By SUSAN SCHRAUB



FRITZ TAGGERT

"We never suggest a color because it's popular"

The California design team of PHYLLIS ROWEN and BOB MENTZER classifies some colors—"like terra-cotta and beige"—as easier to work with simply because they are more readily available in the market, while others "such as aubergine and hunter green" are harder to find and, thus, more difficult to use. As for trends, "We never suggest a color because it is popular at the moment, but only if it is right for the room. While we try to give our clients whatever they really want—in color, pattern and style—we often find, as we talk to them, that they don't really want what they think." What many of them do want, Rowen and Mentzer report, is a design scheme that is easily changeable and flexible. "So we are strongly favoring the use of slipcovers. The slipcovers we use today are nothing like the ones remembered from the 1940s, but are specially made to fit so snugly that it is nearly impossible to tell them from real upholstery."

"Brights are trendy"

Fashion Designer ALBERT CAPRARO states unqualifiedly, "What is happening in fashion now relates to and has an effect on our homes. Today, designers are more involved with home and furnishings." Beige tones, he feels, qualify as classics—always in good taste—whereas "brights, while exciting, are trendy. They come and go easily." With a nod toward both, his fashion collection for 1977 features natural and white tones for night and reds and violets for day.

"Subtle, toned-down colors"

One of the most well-known names in all areas of design, **BILL BLASS** voices a philosophy that applies overall: "Less objects, less clutter. We have too much of everything!" He feels "less" is a trend that will emerge in smaller patterns, less texture and fewer accessories. With this look, he expects to see the use of "subtle, grayed, toned-down colors," such as beige, mauve, brown, cassis.

"A new feeling"

A highly optimistic note comes through in PAT RUSHIN'S comments about color and design in the coming year. "There is a new feeling in home furnishings now," she says. "Design is going to be controlled without being restrictive. The look is elegant but not stuffy." Ms. Rushin, fabric and color coordinator for Eastman Chemical Co., sees blues as a strong trend for 1977, providing "a refreshing change from the earthier colors of the last few years. And with the blue family as a pivotal color, we will see pewter or silver grays and terra-cotta or apricot as accents. Also, look for the lily and tulip as line influences."

"Turquoise will be the new catalyst"

RICHARD KIRKHAM takes a long look at the future of design, which will react strongly in late 1977, he feels, to a change in the national psyche. "We foresee a relaxing of the inhibiting influence of the last few years with flowing design related in clear, undiluted colors." In the immediate future, the president of Kirk-Brummel Associates Inc. sees the emergence of dusty fruit and flower colors and a "continuation of chiaroscuro with the difference being the catalyst color that holds it together. Turquoise will be the new catalyst.



JOHN INGERSOLL

"Everyone loves color as he or she sees it in nature"

ANGELO DONGHIA'S offices are a wash of soft and deep grays, in keeping with his present trend in color. "Gray is definitely replacing beige for me as a classic and a neutral. Unlike beige, gray is a part of many colors: blue-grays, red-grays, green-grays. I am using these grayed-out colors—without any sparkle—and highlighting them with white." Another favorite is the monotone room—all black, gray, green or burgundy—done with different textures and set off against a silver or gold ceiling. In furniture, Donghia sees a definite move to covered surfaces, textures glued on and textured plastic laminates. "There is a lack of great wood in the United States and what there is is very expensive. Historically, painted furniture has always come from countries, such as Italy and France, where there is poorer wood, as opposed to the untouched fine wood furniture of England." His color philosophy: "Color is very natural. Everyone loves color as he or she sees it in nature. But, when it comes to fashion and trend, people like what they're told to like. We are all manipulated. My clients come to me with specific ideas for color. I try to unravel their thoughts, then take the color we decide on and distribute it with my technical knowledge. My job is to guide them to use color appropriately."

"A feeling of happiness"

Noted Colorist and Designer GUSTAV ZUMSTEG reports from Zurich that the leading colors for the coming year will express "a relaxed and cozy atmosphere, serenity and a feeling of happiness." They do not reflect any depression, he feels, regardless of fluctuations in the economy of any country. Zumsteg, president of the Swiss fashion fabric firm Abraham Ltd., cites these examples: apricot, terra-cotta, coral and green, these worked in "subtle combinations with no sharp contrasts." Basic colors such as beige, light yellow and light gray, will always be appreciated.

"An era of soft shades"

Tying color trends closely to the economy, **JOHN LEIGH SPATH,** director of design for Albert Van Luit & Co., predicts the popularity of "celadon; variations of peach with pinkish-orange tones such as melon and mango; a vibrant version of *bois de rose; sang de boeuf.* Ever since the 1970s, when the economy turned downward, soft subtle colors have been on the upswing and I expect this to continue right through 1977." Subtle blends of colors will predominate: "yellow and gray, putty and rose, yellow and peach, camel and robin's egg blue, all of which speak of our entering a more conservative era of softer, toned-down shades."

"A touch of the Persian"

ERNST B. KEMM thinks the best way to describe the color trend of 1977 would be "the colors of the desert—muted and blended with a touch of the Persian mosque influence for brighteners. Blues will combine with peach and rust tones and these with yellows. Browns will pair with rust, grays and beiges." Kemm, vice president of marketing for KayLyn Inc., reports his firm's current fabric line reflects the current popularity of mini woven patterns and the continued demand for cotton prints. "Inflation is still an influence for people to seek things that will be of lasting value."

"Look for white plus brights"

At the retail level, **DAN CARITHERS** sees color turning "more adventuresome and not as safe as green, gold and natural." The director of fashion merchandising at Rich's Inc., in Atlanta, forecasts a bolder use of color with heroic patterns and architectural geometrics in near colors and tones —especially "white plus brights—clear and clean bright color. Look for the combinations of red-brown-white, pink-mushroom-white and blue plus white with almost any color." One of his personal favorites is deep, rich rust, "like a building oxidizing. It goes with purple, apricot, navy and white."

"A move away from the sun"

California Designer PETER SHORE'S decorating credits include the homes of such celebrities as Groucho Marx, George Segal and Paul Newman and Joanne Woodward. He reports a greater call for dark colors—now. "Even in desert areas, people are using deeper colors and shades of brown, getting away from the sun colors. They want their interiors to offer a change from the outdoors rather than trying to bring the out-of-doors in."

"Henna will be a fashion leader"

As home fashion director of Associated Merchandising Corp., **KEN ALPERS** is at the hub of changing trends in interior design. Alpers expects colors in 1977 to "turn on the brights. From the neutrals and dusty pastels, we will see the emergence of stronger shades of colors that have been popular for some time." Henna is his most salient example. "The leading fashion color for 1977, henna represents an intensification of the terra-cotta of the past few years.



FELICIANO

"Contemporary calls for fresher colors"

CHARLOTTE FINN loves the contemporary in interior design. "It's more adaptable and easy-care—qualities that everyone wants today. And contemporary designs call for fresher colors." Consequently, Ms. Finn's favored color palette is clear and fresh, colors that have "life and vibrance." In using them, she tries to achieve an elegant and refined, yet up-to-date look and admits that "It's a tightrope between that which is *au courant* and livable in a high-fashion field."

FORECAST!



FELICIANO

"Trends are unimportant"

The partners of Creative Perspectives Inc., RICHARD OHRBACH and LYNN JACOBSON, are known to have a flair for the dramatic coupled with a love of pure uncompromised color (see page 78). "We prefer clear color," they say, "that is, pure pigment as opposed to dusty shades. Rooms we do incorporate bits of many colors." But our clients' desires come first, admits Ms. Jacobson. "Color should make you feel comfortable and home should be the most comfortable environment of all. So, if a client wants beige, we'll provide beige." But, Ohrbach adds, "We'll take that beige and use it in 20 different shades and perhaps add a punch of red." For all their distinct tastes, the main element of the Ohrbach-Jacobson philosophy is flexibility. "We try to make a room as flexible as possible. So we deal with solid colors more often than patterns, as they are more adaptable to changing accessories."

"Trends? I wouldn't want to live with them"

When questioned about design and color trends, **JOHN COTTRELL** was quick to reply, "I'm not a trend person. I prefer timeless looks, rooms that mix pieces from every period, and I use colors that showcase the people in them." Yet the youthful California designer does feel that colors are "trendy," with most people still asking for naturals, off-whites and beiges. "More sophisticated people are using 1940s colors like pastel grays and mauves, pinks and roses. Many clients are requesting apricots and salmons, too. These go so well with old pine walls and Oushak rugs. Personally," Cottrell confides, "I relate best to the primaries used against white, yellows or blue. I love white rooms with white furniture and splashes of color." Perhaps because he works with color all day long, Cottrell often finds an abundance of color difficult to live with. "I like white backgrounds. They have peace and simplicity." In his current designs, Cottrell is leaning toward solids or, if a print is called for, simple geometrics. "Solids are more flexible than prints for artwork and accessories," he explains. His favorite schemes incorporate solids in muslin, duck, canvas and cottons, fabrics and textures that, he thinks, feel as good as they look. "I'm a very tactile person and like fabrics that feel good. Many heavily textured fabrics do not." A final word on trends: "They can be exciting and necessary for growth and movement. I like to look at them, but I wouldn't want to live with them."

"Color lifts the spirits"

VERA NEUMANN'S trademark is the use of prints in bright, vibrant, happy colors. "Color is the language I speak best. I think one of the big reasons my prints have become so popular is my use of color. Color lifts the spirit and delights the eye. I believe that's what commercial design is supposed to achieve." Throughout the lengthy list of products carrying the Vera name, color has always been a very personal statement. "I don't slavishly follow color trends, but choose those that best suit my mood and the individual design. Yet I do believe there are long-term trends such as the peach-to-rust family, which is popular now and has been for years. But I use it because it's lovely, not because it's 'in'." She sees a new, freer attitude toward color, both in the design industries and among consumers. "There are fewer shibboleths about color today," she says, "as opposed to the 1940s, when we were told not to use orange because 'it clashes with blond hair and red hair and makes brunettes look sallow.' Nonsense. It sold immediately and still sells." What is her favorite of all her many colors? "As a Leo, I'm a sun person. Yellow and orange give me the most intense pleasure."



FELICIANO

"Look to the classics"

You can take the colors of a person's clothes and put them in his or her bedroom and living room, believes New York City Designer ROBERT METZGER because "The colors we wear are the colors we like to live with." Metzger allows that some colors are easier to live with. "Some gun metal grays, some khakis and those yellows that tend toward green are hard," he says, "while peach and apricot are most flattering. I've never seen a woman look ugly in a peach room." Before suggesting a color scheme, Metzger insists that his clients take time to define their goals, what they want of a color: Do they want it to provide shock, background? An anchor for the room's diverse elements? That's necessary, he maintains, because, "Color can make or break a room." His personal taste is soft tone-on-tone, colors worked so subtly that no one pattern dominates. "If you have many accessories, colors should be muted so the pieces can be showcased. If you need splash, however, wallpaper and pattern will provide the greatest amount of zap per foot for your money. I go for a linear quality to back up florals," he says, "and often combine several patterns in a room." Metzger often looks backward for his inspiration, to classic colors. His definition of a classic? A color that has been proven year after year: beige, raspberry, peach and terra-cotta. "Look at the Greek frescoes or the walls on the Valley of the Kings in Egypt," he counsels. "There's no avocado there." And don't overlook the merit of plants in the general scheme. "Plants are essential. Something besides you has to be alive in the room." He uses them not indiscriminately, but with a careful eye to height, sculpture and, of course, to color.

"Bold, but with lots of naturals"

California-born and -bred, **DENNIS WILCUT'S** design taste seems to go with the territory. He's most comfortable with what he considers California colors—sand, earth brown, naturals—and California textures—raw silks and the combination of rough-hewn stone with steel. "The California look is bold and gutsy with lots of neutrals," he explains, and insists that "It's time California came into its own and stopped copying Country English and Country French." He encourages his clients to the bold use of color and pattern with such strong, overscaled designs as deep, undulating banquettes ("They show the Moorish influence that is very good for California") and enormous pillows ("never less than 30 inches wide").

"Red has now become a basic"

MOLLY PARNIS has placed her personal signature on a very workable fashion philosophy. "Clothes are a background to the person. They should never get in the way of the wearer." Her collection this year, as ever, offers calm colors with strong accents. "Wheat, ivory, gray, brown and navy are our basics this season, as usual," she reports, "and we feel that red, too, has now become a basic. Even in rooms, tones of red and coral have proven to be excellent backgrounds. As apparel fashion moves in cycles—narrow to full, romantic to abstract—so does color: bright to neutral, clear to diffused. It is instinctive today," she says, "to wear lighter, uplifting colors year round. Most women don't have to think twice about avoiding dull ones."

"Art is taking the place of patterns"

Designer **EMILY MALINO** of Washington, D.C., reports that prevailing taste in the capital is "not trendy but fairly conservative and classic." Classic, she explains, means pale woods, like ash or elm or white oak, with glass, leather and rich textures, including wicker and sisal, and the Berber color of rugs. She notes "much interest in antiques, collectibles and plain junk. Generally, there's a renewed interest in art—expensive and inexpensive. Artwork is taking the place of patterns in the home." Consequently, Ms. Malino foresees the disappearance of fabric prints. "Collections make them less important. I almost never use them, except in textural patterns." Her personal preferences include "white wools combined with floors of pale or dark oak or covered in sisal or with rugs that combine the white with darker shades." She prefers less saturated colors for room schemes, as they are easier to live with. Primaries, she believes, are best in traditional areas or as accents. "I am like a giant sponge," she says, "influenced by everything—all kinds of art and sculpture, all periods, all forms. When my clients come to me with ideas on design and color, I use my background and exposure to develop their ideas and give them direction from my technical training."

"Away from brightness"

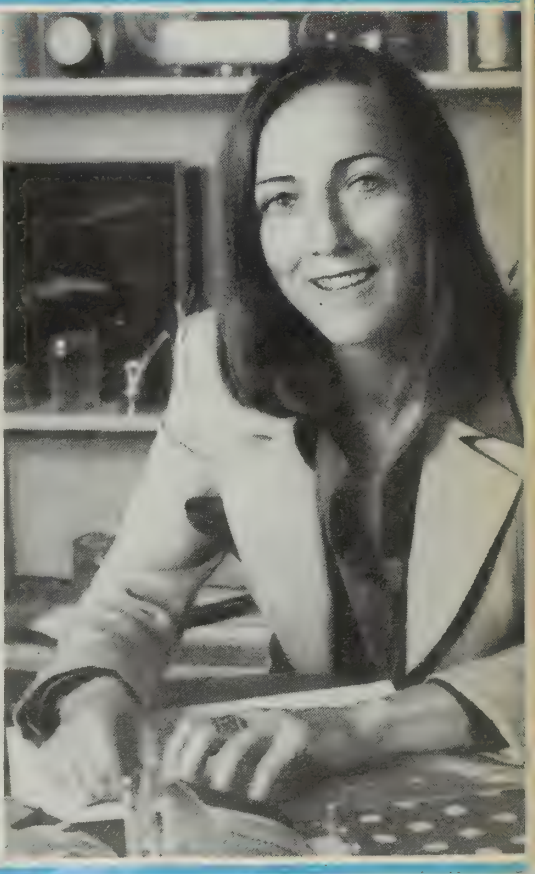
A specialist in carpeting, DuPont's ROGER LA MARCHE reports that "Deep shades seem to be on the increase, with the trend in all colors toward softness and away from brightness." The peasant look from the fashion designers may become a strong influence on all home furnishings colors in 1977, he feels. "I see some of it already, such as the Berber craze." His personal color preferences for the coming year? "Soft greens, dusty rose, caramel or red-beige and cream, browns and rusts."

"Earth tones have become boring"

Though she's a Florida-based designer, **ROSEMARY ROBINSON'S** work reflects more than palm trees and blue water. "Extensive travel has expanded my vision of the world," she says. She is now mixing in more and more of the fabrics, colors and furnishings she's found in North Africa and the Far East. "I love the hand-woven cottons in stripes, use them for upholstery against solid backgrounds. I'm tired of the earth-toned look," she admits. "It may be safe but it's also overdone and boring." North or south, Ms. Robinson reports, the trend in homes is "away from formality." She is turning to such natural materials as split bamboo from the Philippines in a natural straw color. "This can provide a casual note in a coffee or end table," she says, "yet it has the look of craftsmanship."

"The more natural, the longer the life"

SHARON LANDA'S answer to the question of color is unusual: "I'm more into the non-colors—brown-grays and mud colors—as it is hard to create a color environment that is enduring. Above all, I try to do things that will last." Her formula is to make a bolder statement with color or pattern in the background and a simpler statement with soft solids in the foreground. "It's easier to change background color by painting a wall than to change the upholstery." The California designer most frequently uses colors that resemble natural fibers and surfaces—the entire brown family for background colors or tree-greens. "No one ever tires of trees. The more natural," she maintains, "the longer the life span of the color." Her firmest piece of advice in any area of interior design: Avoid materials that simulate wood. "It's better to have a plain, painted surface in a lovely color than a poor reproduction of wood paneling."



PAUL GERSTEN

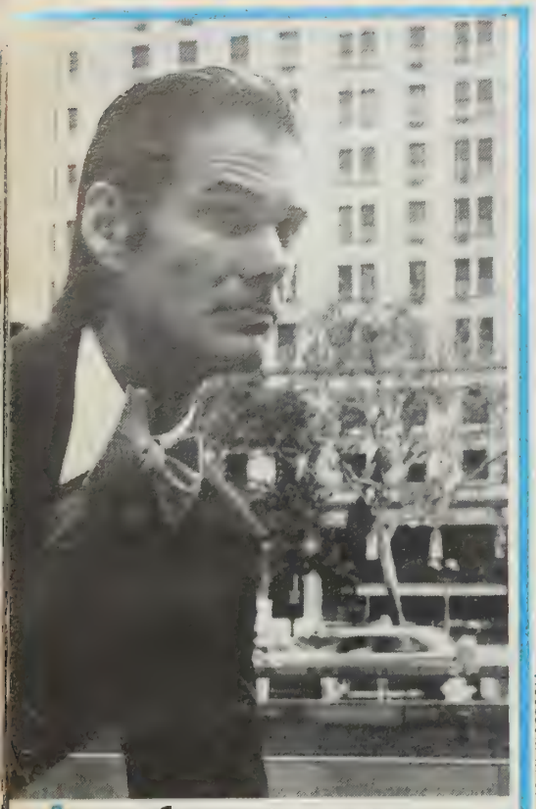
"Primaries with white"

"I see color coming out very strong this year," says **CLAUS MAHNKEN,** home fashion director of Woodward and Lothrop in Washington, D.C. He points to "most darker and warmer shades of red and the combination of primaries with white." Looking to the future, he forecasts such coming trends as "printed velvets, nubby fabrics and a strong return of corduroy." These will all reflect a leaning toward cleaner, fresher, contemporary color tones with an uncluttered look. "Less is more." As for personal favorites, he cites "warmer earth tones with red as an accent, bright red with white, yellow, green or blue as an accent. It must be a good year for the economy," he adds, "as I see color coming on very strong."

"Enthusiasm for blues"

Though he names "camel and foxy red" as the two most important colors in home decorating fabrics for the coming year, RUDOLPH ALPERIN, vice president of Riverdale Fabrics, adds, "We see naturals and earth tones continuing strong and note some enthusiasm for shadings of blue. In general, color combinations will be subtle, with analogous tones. But I have noted a great deal of interest in any new color combinations." Asked about the future of pattern and fabric, his response is that the trend is to the contemporary—with much texture. On prints: "Those with deep-colored backgrounds look promising; everywhere, collections seem to have more appeal today than any individual designs."

FORECAST!



JOHN INGERSOLL

"Light is a prime consideration"

From his experience shuttling between New York and London, Designer BILLY McCARTY points out the importance of light differences in color and design. "The gray light of London differs from the clear light of New York," he says. "I can't use clear color in England. I use a lot of grayed shades instead, to get a better reflection. The American colors—clear and pure—would tend to 'glare' over there. Thus, light becomes a prime consideration." Concentrating on America, he has noticed some trends on the rise. "Pastels are coming back and patterns are becoming plainer, simpler. There's more texture around, too, such as piqués, strawcloth and woven fabrics." All this is a result of our increasingly casual moods, he feels. "We all want to live in simpler, easier surroundings everywhere."

"More new greens and neutrals"

Past influences retain their strength in determining present and future color trends, maintains **RUSSELL ENGLISH** of Meier and Frank, Portland, Ore. "The last quarter-century seems to have been influenced by red, which has created a continuing demand for more new greens and neutrals such as mushroom, pongee and ivory. Desert colors and gray-influenced colors will also be important in the coming year." New accessory trends will include "old tools; neon as light source and art."

"We've had our fill of harsh colors"

Speaking from the South, **JIM LUKER,** display director of Pizitz in Birmingham, Ala., nevertheless looks to the West as the inspiration for color trends in 1977. "The Grand Canyon pastels, those soft variations of the strong earth colors usually associated with the Grand Canyon. Why? We have had our fill of strong, harsh colors and neutrals. I like the muted tones of soft buttercup yellow, glacier green, twilight pink, sand beige." These colors, he feels, will appear in large patterns and craft-type scenics that will reflect strong conservation and environmental influences of the coming year. "We have definitely been in a transitional period of neutrals to black over the past few years," says Luker. "However, I feel the soft, muted tones represent hope and optimism for the spring of '77."

"White is an important foil"

OLGA GORDON, home fashion director of John Wanamaker in Philadelphia, lists five color families likely to take the lead in 1977: "blues, apricot tones, browns, naturals and pastels—in that order. The naturals strengthened with earth tones will continue to be used in conjunction with the Oriental blues of Near and Far East influence. These will also add a degree of sophistication to the blonde woods and wicker of leisure-room decorating." As a final note, she stresses the importance of "white in interior design as a foil for all colors."

"Schemes will stay within the family"

ANN BOLITSKI credits a variety of far-flung influences in determining the color trends of the coming year. "Oriental influences and Eastern movements, ethnic interests and the recent collection from Yves St. Laurent will offer inspiration for many products," says the home furnishing coordinator at Jordan Marsh, New England. "In general, I see the continuing of string colors—beiges and greige—along with soft coral and deeper sienna. Room schemes will use brights and darks of the same color family in such tones as imperial green, gold, magenta, scarlet, midnight blue, Pompeiian red and the gradation of browns—definitely reflecting Tartar and peasant influence."

"Colors have their own time"

From her experience in the apparel industry, BETTY SIMON, color coordinator of Du Pont Fabric Services, feels that "colors have their own time for happening" and evolve with subtle changes from one color family to another. "This seems to me more the reason for shifting color trends than economic changes or emotions. Does red really make one feel happy or black make one depressed?" The colors whose time has come in 1977, she believes, are in the family of reds—cranberry and wines—and the whole span of neutrals, from off-whites and tans through browns. "There will be less emphasis on rusts and greens, a greater emergence of brighter, cleaner colors this spring. The fall will bring combinations of related rather than stepped colors."



BERT MILLER/BLACK STAR

"I'm moving away from color schemes"

To California Designer STEVE CHASE, color is a viable decorating element, but he frowns upon color schemes. "I'm moving away from color schemes," he says. "Each color should be looked at for its own advantage. We need more color variation." Toward this end, he advises his clients to "Clean up your act," meaning go for less but better—in plants, collections, furnishings. "If there is less in the room, you don't have to be as coordinated. You don't have to worry about everything matching." Chase now favors dusty, faded colors: peach and mauves, plum and aqua. Lighting, too, is an important consideration in any room, he feels, and he strongly favors incandescent lighting ("It can enrich even a white room") as opposed to fluorescent ("very bad around color"). "This holds true for every room in the house."

"The purpose of a room should determine its colors"

To Designer **RUBEN DE SAAVEDRA**, a room's color derives from elements other than a painted wall—all of them equally important to success. Yet, he thinks in terms of the whole rather than the parts. "A room should leave you with a general impression, not a memory of its individual components. In this context, fabric, lighting, furnishings, *objets d'art* and plants should all be considered for their collective color and form." He feels people are currently searching for "retreat surroundings" that are soft and restful, requesting colors like peach, saffron and, especially big this year, *cafe au lait*. As for himself, De Saavedra says he is "now in my matté period, moving away from shiny, lacquer surfaces, which tend to be harsh, to softer, mottled finishes that create their own shadows and tones." He continues this trend toward softness in pattern preference, as well, opting for "naive patterns, those relaxed, almost graffitilike designs. Flower prints are out, unless very abstract. They seem to annoy many women—especially working women—and people tire of them easily." De Saavedra views color as a psychological phenomenon. "Colors are type-cast," he says. "Years ago, purple was thought to be a dead color. Now, it's exciting. Exposure accounts for this—and a knowledge that what matters is how and where a color is used." De Saavedra thinks "the purpose of the room should determine its color" and is also influenced by its location, north or south, cold clime or warm. "Lots of sun requires brighter colors," he maintains, whereas northern climates can take darker tones. It's evident in the work of great artists. Consider Rembrandt's darker northern shades as opposed to the bright colors of the south of France found in Cezanne's works."

"Soft colors and soft textures"

In the area of upholstery, TOM DOHERTY, manager of coated fabrics styling at Uniroyal Inc., points to "naturals and neutrals, leather-tones and off-whites as well as the range of russets, beiges and tans" to be leaders in 1977 and adds that there is a possibility of some interest in soft, warm gray—but it won't be a strong influence. "Our look, this year," he continues, "will be soft—on big, loose furniture. That means soft color, soft textures, soft finishes." On trends in general, he says, "Mass market producers have to avoid extremes, high novelty or startling looks that can only be wonderful in the rare case. We aim to do basic things exceptionally well and would rather try for a super-right camel tan than throw in something 'zingy.' We do note an influence from women's casual sportswear moving into home furnishings."

"Grays will gain"

"The trend toward modern in furniture and accessories will influence color choices for 1977," maintains **KRISTEN P. FRIEDMAN.** "The single strongest color for the year will be in the rust family, but a subtle blend of neutrals, especially grays, will gain in importance." In keeping with the demand for contemporary design, the home furnishings fashion director of Higbee's in Cleveland sees an upswing in acrylics and Lucite counterbalanced by nubby weaves and natural fibers in both furniture and accessories. "I have noticed small patterns and geometrics becoming more important, too," she concludes.

"Muted colors, subdued contrasts"

In working with customers, CHARLES SPORE, home fashions director of Sanger-Harris in Dallas, has noted a strong desire for the home to represent "a retreat from the stress and demands of day-to-day life. Therefore," he says, "colors will remain somewhat muted and contrast levels will stay more subdued while slowly increasing in intensity, with brick and dull terra-cotta tones leading the way." He also foresees an increase in the number of patterns on upholstered pieces "due to increased knowledge on the part of the consumer of ways to mix varied prints."

"Russets are rising"

As general manager of James Seeman Studio, **L. ROGER PLAUCHE** puts primary emphasis on wallcoverings and carpeting. He notes the upcoming popularity of the natural colors with "special attention" to russets (on the rise), all types of browns and beiges and deeper greens. "The most popular combinings," he says, "will be tans and browns with Wedgwood and muted blues with the realization that practically any color can go with another, provided the scale is right." On wallcoverings, in particular, "basic yellows are always essential in a mass market collection, but we see oranges slipping in response. There is no real upward surge in reds but strong accents of Mylar and foil are popular." He notes, too, a strong trend to smaller patterns of all types, with the geometrics less effective.

"A change is long overdue"

Colors run in cycles. "We've been in the natural color palette for six years now and are long overdue for a change," believes JOHN E. WHITNEY, home fashion director of Stix, Baer & Fuller in St. Louis. The change Whitney forecasts will center around a return of brighter colors played against naturals, creams, vanillas and white "to give the consumer a change of pace and a whole fresh exposure to color." These new colors and combinations will appear in large-scale patterns, non-directionals and geometrics. "Design will take a more architectural look," he adds, "becoming clean, pared-down contemporary and softening in shape."

"Opulent ethnic influences"

"Americans," **JULIAN TOMCHIN** believes, "love color and buy it when it is offered to them." The colors he thinks they will buy the most in 1977 will be "brights, clears and pures—colors strongly influenced by opulent ethnic trends." Personal favorites for the coming year of Wamsutta's director of design will be those colors that "come from the accessories: porcelain blues, kilim brights, tantra reds."



FELICIANO

"Look to Hawaii for pairings"

MAXIME DE LA FALAISE is a designer and writer of international background and her work reflects the influences of many cultures. "For the coming year, I see the clear, bright primary colors of a Matisse painting," she says, "and for fall, deeper, brilliant shades offset by cool neutrals." In color combinations, she looks to Hawaii and the pairings of the high contrast of navy blue with yellow, bright green with yellow and a variety of neutrals with sharp-colored accents. Her eclectic forecast includes "a strong response to the Russian and Moroccan look of St. Laurent, a renewed interest in the Chanel look (simple and classic) and the Orientalist influences."

spring's new

A FRESH COLLECTION OF FABRICS AND PAPERS THAT CAN BRING NEW VITALITY TO ANY ROOM

Spring is a-bustin' out all over these crisp fabrics and winning wallcoverings designed to perk up every room in your home. **(1)** This vibrant, yet classical, Indian spring-green ground offsets vivid color accents on Scotchgard-treated "Enchantment" by Cohama. **(2)** A refreshing overscaled medley of fantasy flowers blends bright shades of persimmon, orange, pink, blue and green on an open-air background. Scotchgard-treated against stains, "Belvedere" is yet another fabric by Cohama. **(3)** Here, three charmingly innocent reversible wovens in colorways of green, orange and soft beige. "Carnation" by Quadrille offers endless variety with a unifying theme. **(4)** A strong abstract of pure white and zingy orange on a dove grey ground, "Horns" pattern, designed by Charles Aber for Kirk-Brummel.



cover story



(5) Arrestingly apropos at this time when our nation is so conscious of its own history, this American Indian patchwork-design paper in delicate sea-foam green and grey-blue is called "Pawnee," from the "Vymura London Style" collection of ICI. **(6)** Here, the gentlest pattern, Scotchgard-treated "Malacca," by Waverly Fabrics, incorporates sandalwood and soft beige with a strong black bamboo print. **(7)** Graceful cranes glide on this "Tsuru" wallcovering, boldly contrasted in sharp white and navy blue. A Richard Turgeon design of a Japanese kimono stencil. **(8)** Relaxed and casual, this red-white-and-blue wallcovering by Sherwin-Williams makes a light statement in "Lazy Checks" from their "Fairview" collection. **(9)** Free-wheeling flocks of blue-toned and riveting rainbow-hued seagulls wing their way across an open white ground in these two exciting versions of a new graphic fabric by Intair, "Birds," available at Fabrications. **(10)** Lush, pillowy light blue clouds wander and meander down "Lushan" by Charterhouse Designs. Available in fabric and wallcovering, the design here is shown against an openwork chair frame from Meyer-Gunther-Martini, which provided all the background chairs for these pages. **(11)** Earthy tones of red, brown, beige and dusky teal dramatize the charming flowers on a dark ground in "Violetta," a fabric from Abraham-Zumsteg.

MARIS/SEMEL

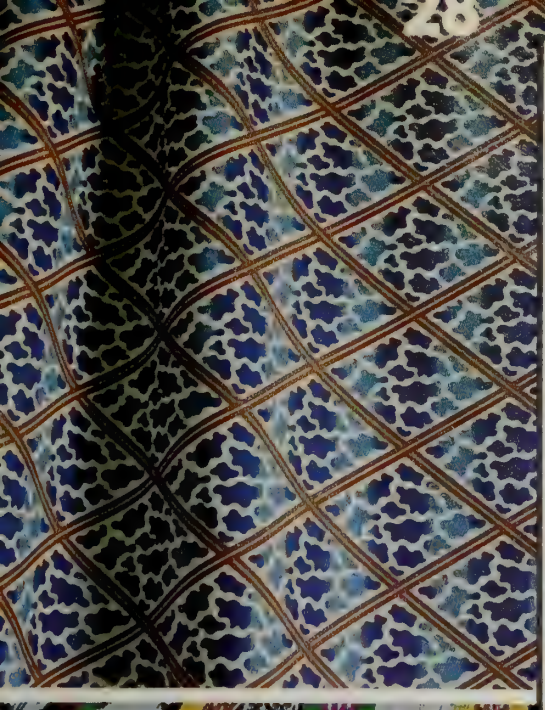


(12) A stunning and super-contemporary criss-cross geometric in green, blue, plum, gold and russet on white, "Confetti" by Carleton V. Designs. It's available in fabric and paper. **(13)** Another geometric cotton—but this time with the accent on a boldly Oriental mood—in calm navy, spicy cinnamon or warm beige, all with crisp white tracings, color-coordinated to mix and match to your heart's content. It's Zepel-treated to resist spills; "Perimeter," by Stroheim & Romann. **(14)** Rich, elegant blues, reds and peaches on a creamy ground pattern this linen-and-cotton blend print taken from an ancient Turkish rug design. Treated with Zepel for carefree living, it's "Kilim" by Brunschwig & Fils. **(15)** Twining around and down this delicately-hued fabric by Greeff, dainty vines and flowers are set off by slender stalks. In a palette combining powder blue, warm rose and misty green, the flora fantastic grown on a straw ground is named "Marabella." **(16)** Smashingly simple, yet dazzling, the rainbow meets winsome checks: "Box on Box" by First Editions.



(17) A large-scale floral print in serene white and luscious apricot, "Malvacee" comes in both fabric and matching paper. It's a warm, romantic design by Albert Van Luit. **(18)** These Botticellian flowers and Deco-rated geometric papers are color- and scale-coordinated to go together. The florals feature minutely detailed blossoms in colorways of rose/peach on a plum ground or iris/powder blue on a navy ground. The geometrics match with plum or blue trellis prints on a white ground. All are in the "Petites Fleurs" collection by Wall Trends. **(19)** Ken Scott designed this primary geometric-abstract with all the colors seen in any rainbow. Orange, blue, green, yellow and other shades adorn this cheerfully chaotic fabric: "Coincidenze," by Stroheim & Romann. **(20)** A glazed cotton chintz from a completely different era: an elegant floral reproduction of an 18th-century fabric in the Henry Francis DuPont Winterthur Museum in Delaware. This magnificent modern rendition is called "Victorian Garden," and it's by Brunschwig & Fils.

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(21) Strong, bold white strokes brushed randomly across a fresh, grass-green ground give this cotton print the vibrant flavor of an abstract jungle scene. By WHS Lloyd. **(22)** This peaceful woodland grove, shaded in tones of brilliant green and soft brown, lends a sense of depth and perspective to this innocent wallpaper, "Woodland," by General Wallcoverings of N.Y. **(23)** This Matisselike floral in pure blue and white with a bright foreground of tulips and chrysanthemums is named "Provence" and is available in both wallpaper and fabric from Connaissance. **(24)** A refreshingly erratic tiny geometric of green on a white ground, this modern fabric is Scotchgard-treated "Hopscotch," designed by J. Yang for P. Kaufmann. **(25)** A diagonal zig-zag pattern of soft grey and startling bittersweet orange on white adds an unexpected but pleasant punch to the intriguingly named "Phillasante Phollasante," one of Cenci's newest original wallcovering designs. **(26)** As American as apple pie and barber shop quartets, this crisp red-white-and-blue striped wallpaper from Walltex is perfectly named: "Stand Up And Be Counted." **(27)** Here is a new glossy paper covered with wild meadow flowers in red and blue, touched with bits of green. "Wild Flowers Grow Free" is the poetic name Walltex chose for the pattern. **(28)** This navy blue-and-russet large-scale geometric is a perfect fabric for den or dining room, its versatility exceeded only by its striking color-combination. From Arthur H. Lee & Jofa, the fabric is "Zanzibar." **(29)** The vividly patterned stripe-print "Ikat" looks, at first glance, like a hand-woven primitive; it's a textured cotton from & Vice Versa. **(30)** A scenic, childlike appliqué print depicts serene landscapes in shades of blue, plum and red in Bloomcraft's "Ava Scenic." **(31)** Ice creamy-delicate colors stripe a vanilla ground in this deliciously toned fabric by & Vice Versa that's called "Overture."



(32) Subdued copper, a pure ebony and tender teal shade this intricate interpretation of a 16th-century Chinese embroidered silk panel now in the Victoria and Albert Museum in London. The central figures are Phoenix birds, which were pivotal characters in ancient Chinese mythology. Fabric is "Shang Birds," by Greeff. **(33)** A striking rainbow has come to rest on a flame-print fabric from Fabrications. Reminiscent of the traditional needlepoint design, the multicolor striped print combines the carefree qualities of cotton with a bright design to accent any style decor. **(34)** Looking somewhat like pressed leaves from a cherished childhood autumn, the softest browns, golds and blacks color delicate sprays of leaves casually scattered across an open beige ground. This airiest wallcovering design is called "Pastorale," by Sanitas. **(35)** A light green background offsets bands of peach, dark green and a cool gray-blue/green on this paper from Designfriends called "Flying Home." A sense of movement and quiet excitement touches the soft sand-paintinglike pattern, rendering it at once peaceful and stimulating. At home anywhere in the house, its message is bold, offbeat, contemporary, yet somehow timelessly peaceful.

PALETTE

ou enter your Aunt Tillie's magenta-nd-yellow living room. But they are start on the road to knowing your-lf better—the better to decorate.

QUIZ

ART I. Answer each question by rcling the number of the answer at best applies to you.

you had two hours free, would you:
1. Meet a friend for lunch;
2. Go shopping;
3. Read a good book;
4. Go antiquing?

ssume you have a $100 credit at department store. Would you get:
1. A tweed suit;
2. A luxurious handbag;
3. A long red velvet dress;
4. Silk pants and a tunic?

hich do you find the most upsetting:
1. Having a friend angry at you;
2. Being left out of a party;
3. Being unjustly criticized;
4. Getting into a discussion with an opinionated and misinformed person?

hat is your favorite color:
1. Green;
2. Blue;
3. Red;
4. Yellow?

hich of the following would you ther look like:
1. Elizabeth Taylor;
2. Deborah Kerr;
3. Ingrid Bergman;
4. Audrey Hepburn?

vou could change places with one the following would it be:
1. Queen Elizabeth;
2. Princess Grace;
3. Jacqueline Onassis;
4. Joan Baez?

you went dancing and you and our partner had the floor all alone, ould you ask the band to play:
1. *Misty*;
2. *Wunderbar*;
3. *Parsley, Sage, Rosemary and Thyme*;
4. *The Third Man Theme*?

hat kind of evening would you most njoy spending with one you love:
1. Candlelight-and-wine dinner at home;
2. Dinner and dancing at a very "in" restaurant;
3. Dinner at a country inn;
4. Late fireside supper at home after the ballet?

You're given a check earmarked for something in a dining room you're re-doing. Would you buy:
1. Wall-to-wall carpeting;
2. Service for eight in sterling flatware;
3. A crystal chandelier;
4. An original painting?

Where would you most like to live:
1. A Kentucky horse farm;
2. A rambling house with swimming pool in the suburbs;
3. A big white house on top of a hill in a university town;
4. A New York penthouse?

PART II. Select the seasonal type that best describes your colorings:

SPRING—*Hair:* Blonde or light brown with golden highlights. *Skin:* Ivory with peachy or pink undertones. *Eyes:* Aqua; turquoise (may be flecked with yellow); hazel.

SUMMER—*Hair:* Soft ash to taupe brown, graying to a pearly tone. *Skin:* Pink skin with a bluish undertone, giving it a rosy cast. *Eyes:* Clear or sky blue to grayed French blue; blue-green; rose brown.

FALL—*Hair:* Ranging from carrot-tops to deep auburns; brunettes with strong red highlights; blondes ranging from bronze to copper or strawberry. *Skin:* Beige, gold or copper in tone. *Eyes:* Brown; amber; deep avocado with citron flecks; jade or deep green; peacock blue.

WINTER—*Hair:* Charcoal-brown to blue-black, grays to salt-and-pepper or a halo of white. *Skin:* light to dark olive; white, sometimes with slightly ruddy undertones. *Eyes:* Deep in any color, ranging from intense sapphire and skipper blue to browns that seem almost black.

Now, for Part I of the quiz, tally up the number of questions you answered under each number. The number you chose most frequently indicates your basic personality and decorating type. If your answers didn't fall into any one group, you're an amalgam of all four types and can rely on your own decorating sense, taking tips from all four.

Next find the season whose colorings best describe your own hair, skin and eye shades. This is your seasonal type.

Then put the two together to get your own unique color and decorating style. For example, if you answered most questions in Part I with No. 3 answers and you have intense black hair, light olive skin and deep brown eyes, you're a No. 3 Winter Woman. Turn to the personality and color analysis that fits your number and season to find out what kind of woman you are and what kind of color and decorating style will make you feel and look your best.

PERSONALITY No. 1:

Basically you are a happy person, and your happiness is contagious. You're well-adjusted and uncomplicated intellectually and emotionally. Though you aren't intellectually inclined, your more egg-headed friends are frequently amazed when you arrive at the correct conclusions by instinct and a simple wisdom that outshines the glittering glibness of the more articulate smart-alecks. You love and admire your husband and are truly cherished by him in return. More than anything else, you are his friend and companion.

Your decorating personality is as sunny and uncomplicated as you are, and your basic color is green. The happy decorative climate you thrive in is the country look: Early American, pastoral English or farmhouse French. It should be eminently comfortable, with large, plush furniture grouped for a good talk or relaxed reading. Your main room is a sunny one, compatible to the clutter of living and lounging about—a relaxing decor to welcome and surround.

PERSONALITY NO. 1—Spring: Your green ranges from apple to grass green and surrounds you with vibrant energy. You soften this garden palette with neutrals in the golden spectrum, muslin white and toasty brown. Accent colors should also highlight your golden hair and ivory skin, so opt for soft shell pink, apricot, tulip red to bring out your pink cheeks, aqua to play up your eyes.

Your fabrics should be springy and crisp linens, chintz, poplins and animated prints with tiny florals.

In decorating with the country look, opt for warm-toned woods such as golden pines, old oaks and light walnuts. Your carpets should emphasize airy, crisp textures and the bright, fresh colors of your spring palette.

PERSONALITY NO. 1—Summer: Summer's green is tinged with blue to accent your rosy skin and soft ash or taupe brown hair. Your neutrals are calm and serene: pearl white, cocoa, dove gray. The No. 1 Summer Woman has a fragile beauty and must maintain her uncomplicated, happy lifestyle by surrounding herself with simplicity and calm. This is reflected in accent colors ranging from soft powder pink to azalea or garnet, banana yellow, powder blue or lilac, seafoam, mint green and emerald. Your fabrics emphasize soft texture: cottons and wools, velvets and damasks. The summer woman's country look uses rosewood, dark maple and fruitwoods, silver, rose-gold and pewter. Your carpet should have the texture of velvets and plushes, with monochromatic shadings that drift.

PERSONALITY NO. 1—Fall: Fall's green is a deep avocado, forest green or lime. Your bronze hair and skin are best offset by wheat or sand neutrals, accented by salmon, copper, gold, periwinkle and peacock blue.

Your (*Continued on page 122*)







BILL HELMS

BUY NOW, EXPAND LATER
FAMILY PLAN EXCITEMENT

Editors JACK MACURDY *and* JOHN H. INGERSOLL

Oh, yes, for years we've talked of expandable houses and have bought many with unfinished basements or attics. But this is a truly expandable house, probably unlike any you've seen before. For it was conceived from the outset as a house with entire interior units that could be completed later—and all within the confines of the walls and roof seen here (*above*), with nothing about exterior appearance to suggest that any part of it is "unfinished."

It has other appealing advantages, too. Mechanical wizardry in the past 100 years has made us impatient at waiting months for a new house. This house, a panelized house produced by National Homes Manufacturing Co., is one industry response to that impatience. Our model in Lafayette, Ind., site of the National Homes headquarters, was erected, plumbed, wired and finished—and furnished by House Beautiful—in about 12 weeks. The local builder, General Homes of Lafayette, says the house can be completed, unfurnished, in 10 weeks.

In an era when we are all more aware of upkeep and energy costs, the house also addresses itself to reducing yearly costs. For example: Alcoa's "Fern Green" aluminum siding and "Vermont Green" shutters will probably not need repainting for 20 years, and Malta wood windows were selected to help reduce winter heat loss. (*Text continued on page 107*)

In House Beautiful's family-oriented interior, the living room is placid, serene, the adults' entertaining room. Bigelow carpeting and walls painted in Sherwin-Williams' "Gold Pheasant" anchor the earthy spectrum, set off by creamy upholstery on the Gunlocke seating **(top right).** ***For games, a Gunlocke table grouping*** **(near right center)** ***is handily near one of the Interlock cabinet systems displaying baskets from UpCountry Imports*** **(far right).** ***Accessories add spice in Deco-motif lamps from George Kovacs, Cosco sculpture, silk sofa pillows and floor cushions*** **(near right below)** ***from Gilles Patrick Studio. The major art pieces—here an Arne Kvaalen painting and three Mildred Breen batiks—are all by artists associated with Purdue University, their use arranged by Designer Norma Suess. How to keep a small, tall hall from seeming like a high cell? Jazz it up—dramatically—with Mylar wallcovering by James Seeman*** **(center left),** ***American Olean tile in two colors, a flourish of "Tivoli Green" paint and an arresting circular oil painting by Al Poundus. The two Woodard ottomans and grandfather clock by Colonial of Zeeland*** **(lower left)** ***are nicely in scale, as is a wall-hugging plant from Clark's Flowerland, which supplied all interior greenery.***









CREATIVE IDEAS GIVE A GRAND FEELING OF LUXURY

In the house's first stage, this could be a child's room. Here, it's a triumph of dining elegance. An 18th-century aura radiates from both the American Drew "Cherry Grove" furniture and floral Sherwin-Williams wallpaper that brings together the colors of carpeting and dado (right). *And table settings of Buccellati silver, Royal Doulton crystal and Minton china are all in harmony* (below). *But tradition is left behind in such space-enhancing ideas as mirroring the end wall to the exact width of the opening to the hall, as removing dado and chair rail to fit in two corner cabinets* (see one, below near right) *and placing host chairs on the sides to make full use of the table's curves. Two paintings by Mona Berg bring impact to the tranquil away-for-now student's room on the second floor* (far right). *To welcome his return or a meantime guest, the American Drew "Mod West" bedroom grouping here is paired with a Kirsch plaid spread and matching shade (seen in mirror), laminated by Stauffer Chemical Co. At other ages, these warm woods could easily adapt to girlish gingham or a teen's poster brights.*





A few custom touches, ideas anyone could duplicate—and the master suite is now a luxurious retreat. Bigelow carpeting color-cues a play of blues around American Drew's Queen Anne designs and Kirsch spread and draperies for deck doors (far right). *All bedrooms use Beautyrest mattresses and boxsprings by Simmons. Special thoughts to note: the opulent effect given by carrying "Shell Game" wallcovering from Designfriends Ltd. across the bathroom ceiling* (near right), *the drama of a simply constructed platform around the Eljer tub, the graceful beams and two-blue walls, the cozy comfort of Pontiac swivel chairs by the skirted table with Tyndale lamp.*










The greening of the family room/kitchen area was destined by its place at the end of the entry hall (see plans, overleaf) and the large hallway opening, which means a part of this all-purpose, all-family space is always on view to the entry. Such contiguous areas do not have to use the same coloring, of course, but here it was felt that picking up a tone established in the outer region would also help visually expand the length of that tiny hall. So, green—green bold and bright in several shades, green from fireside to kitchen, clear and emphatic in a vibrant patterning that unites all of these informal areas for maximum family activity into a lively decorating statement.

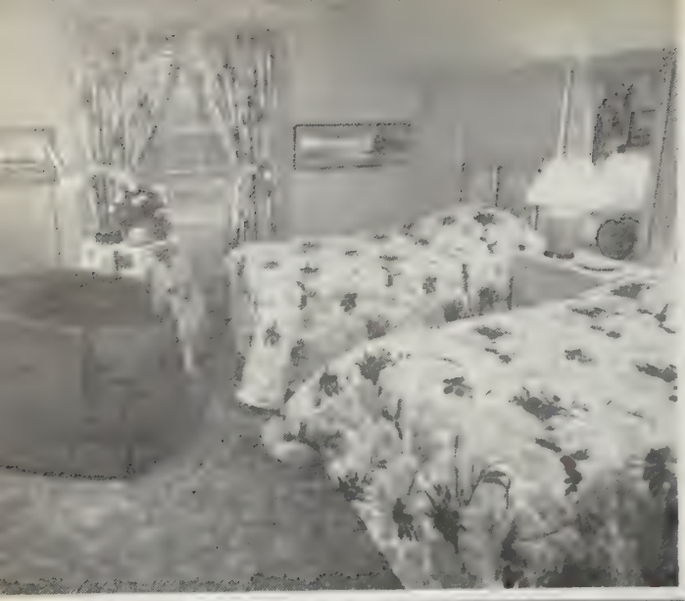




The layout of the long, narrow room with U-shaped kitchen is similar to that in many homes. But treat all these basics to sensational color and detailing—and add up these notes on brightening up a family room. Note 1: If you use a bold pattern, like the Sherwin-Williams "Sherwood Forest," splash it boldly. Let it dramatize a seating area (near left), *subtly set off the kitchen (it's simply applied to the back of the cabinets), yet make that space a part of the decorative whole* (below far left). *Note 2: All colors don't have to match; in fact, they will probably be more exciting if in the same range but different. See the way this forest green shines amid the white-cradled "Krinkle Green" of the Homecrest sofas, the softer hue of Congoleum's "Cristallo" flooring, the striping of the Kirsch woven wood shades* (far left). *Note 3: Choose furnishings that are functional and flexible—and pleasing to the eyes, too. See how one*

FAMILY ROOM SPLENDOR GROWS WITH A FLOURISH OF HEADY GREEN

Daystrom chair has been pulled into the fireside grouping (near left); *with its strong contemporary sleekness, it's quite as smart there as its mates are around the chrome-based table. Vinyl-covered Daystrom bar stools can take a heavy measure of youthful spilling or cocktail kibbitzing without losing any of their modern poise; the chrome-framed étagères* (near left below) *here showcase a covey of UpCountry baskets and Cosco decorative items but could just as easily hold games or toys or outdoor accessories you want close at hand for parties on the deck. Light for reading or needlepointing? That's contemporary, too, with a George Kovacs floor lamp. Note 4: Why have sliding glass doors gaping like shadowy eyes in the night? Simple curtaining can give privacy and softness, yet, as on these Kirsch rods, open in a whisk. Note 5: Don't forget the importance of small accessories and accents—like this table composition of Stangl spongeware with Hadeland plates and tumblers, the kitchen mix of yellow Copco cookware with white Wedgwood earthenware and clear Libby Glass "In-Keepers" containers, the stunning simplicity of the two tall candlesticks on the mantel.*



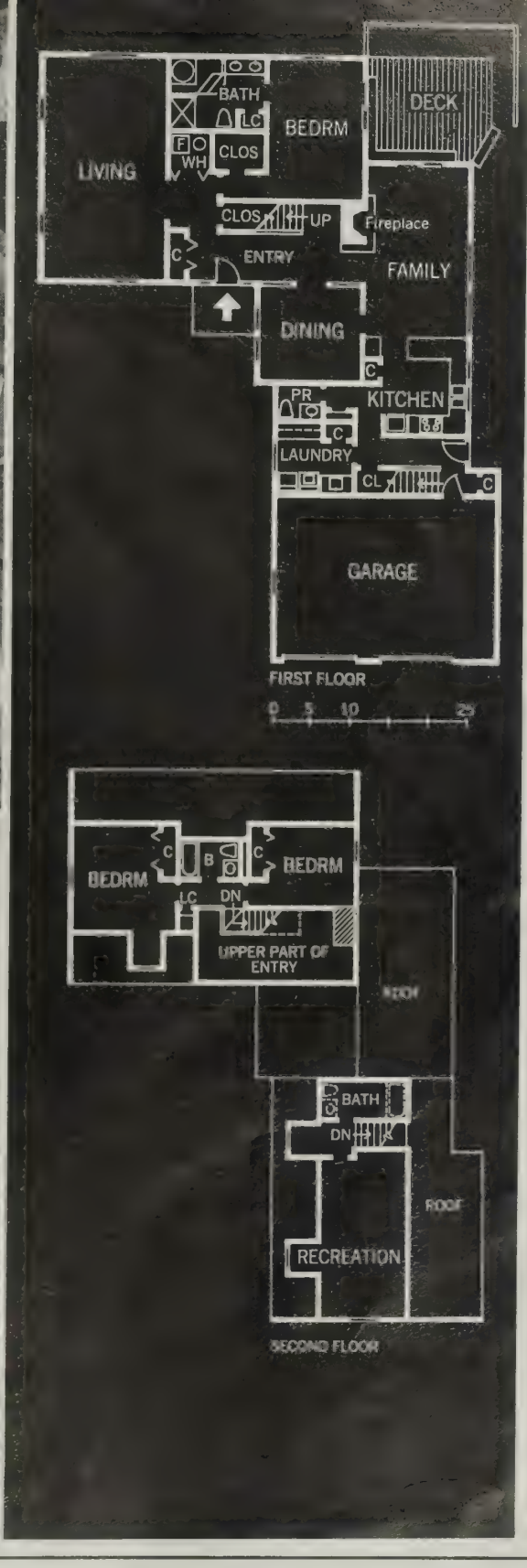
THE FINAL ADDITION: A COZY MULTI-PURPOSE SUITE

The third bedroom (left) *is now a small aerie for any-age dreaming. Here, it makes the most of space with a flow of greens around Lea's creamy "Boca Rattan" designs, accented by Kirsch print spreads, a regally russet Pontiac swivel chair and two watercolors by William McGill. The last section of the house's three-stage family-expansion plan layout is a self-contained suite over the garage. We opted to make it an informal gameroom/den* (below), *with warm Woodard "Hearthside" furniture and Kirsch shelving to hold the RCA TV and a big bowl of apples for mid-game break. The cozily dormered walls are in a pale tone-on-tone wallcovering from James Seeman Studio, so the plaid sofa, deep-toned chairs and punchy Bigelow carpet can shine in splendid brightness.*









A colorful summer party about to begin points up the expandable nature of this redwood deck for a family's activities* (center left). *This entertaining mood begins with bright white iron mesh furniture and a white vinylized umbrella from Woodard's "Ironwood" collection. A smart dash of blue-and-white china from Fitz & Floyd sparkles in the sun against fluted service plates and bottle green placemats woven of Ulster Weaving fabric. Ridged, easy-to-hold stemware by West Virginia Glass and bamboo-handled stainless steel flatware from Mayhew's join the informality. Playing against this are multi-colored napkins and a striking red lacquered candy box selected from Frank MacIntosh's Tabletopping at Henri Bendel. Sliding glass doors in the right background lead to the master bedroom, those in the left background to the family room. The floor plans* (near left) *illustrate stage three of this model, with all areas completed, including spaces on the second level over the garage. Immediately obvious from the plans is the way that each section can be finished or closed off without disrupting the lower floor—and in the order (den or bedrooms first) that best suits the individual owners.

(*Continued from page 100*) A young couple with no children or only one child might want to buy the house in its least costly and most basic stage. Purchased this way, the house is totally finished on the first level to include two bedrooms (one is a dining room in the plan above), one-and-a-half baths, living room, family-dining area, kitchen and laundry.

The entire second level is unfinished, with piping and wiring extended to the upper floor in readiness for the day this family decides to finish one or more spaces there. Compared to typical "ranch" homes, this version provides a respectable 1,800-plus square feet of finished space, plus the to-be-finished rooms.

In its second stage, the small bedroom downstairs converts to a dining room, and the two bedrooms and bath above the living room and master bedroom are completed. This expands the total area to just under 2,500 square feet.

In its final stage, the large room and bath over the garage are finished, bringing the area to more than 2,825 square feet. In all versions, the two-car-plus garage remains a constant. The handsome redwood deck extending off the family room and master bedroom is an optional choice.

National Homes designed this house to meet energy-saving standards. The ceilings, walls and foundation are heavily insulated, making work for the Heil-Quaker heating and air conditioning easier—and less costly. Additional wintertime heat from the fireplace facing the family room is bound to be generated efficiently and without smoke billowing into the room, since a pre-engineered (and pre-tested) fireplace form by Heatilator fashions the opening and working parts of the fireplace, leaving nothing to guesswork.

A new addition to the National Homes design collection, the house will be available in any of its three stages from this point forward. The National Homes distribution extends through the nation east of the Rockies. In almost any locality within that area, you'll find a builder associated with National Homes that can answer questions about the house and tell what the costs are in your own area.

FOR DETAILS, SEE PRODUCT INFORMATION

Our pride. Your joy.

We wanted to make the finest, most admired cheddar in our power and we gave it our all. The result fulfills our fondest hopes.

Long before Cracker Barrel takes its place on your cheese board, we've been nurturing it—from the finest ingredients, to the most patient aging and curing. When the day comes that we can say, "this is our best," only then is it named Cracker Barrel. And we stand behind it from then on. We have our pride, we want you to enjoy it. It's another reason America spells cheese KRAFT.

KRAFT



THE CITRUS FAMILY IN FULL 1977 DRESS

By HELEN McCULLY

In 1529, the Archbishop of Milan gave a 16-course dinner that included sardines and lemons (good, we know, but no match for our Lemon Chicken), oysters with peppers and oranges (we'll take our Orange-and-Tomato Soup), fried sparrows with orange (we never ate a sparrow but we know our Duck à l'Orange would give it stiff competition), a raisin-and-pine nut soufflé with sugared orange juice (not bad but just wait until you taste our Butter'd Orange dessert or Frozen Lime Pie or Lemon Almond Cake). Unlike the Bishop, whose tale is told in *Oranges* by John McPhee (Farrar, Straus & Giroux; hardcover, $5.95; paperback, $2.95), we cover the entire citrus family with fabulous recipes plus basic information on each fruit (*page 121*) and facts on nutrition and availability (*see "Nobody," page 117*).

THE BOX TREE'S* ORANGE-AND-TOMATO SOUP

1 small onion, peeled and chopped
2 tablespoons butter
2 tablespoons flour
12 medium-size ripe tomatoes, peeled and chopped
5 10½-ounce cans condensed chicken broth or 6 cups homemade
3 whole oranges, sliced, with skin
2 cups dry white wine
2 cups heavy cream
Salt
Freshly ground white pepper
Garnish: Whipped cream and grated orange rind

Place the onion and butter in a large heavy saucepan. Add ½ cup of water and cook until all the water has boiled away and the onion is soft. Stir in the flour until smooth. Cook until the mixture froths—about three minutes. Add the tomatoes and chicken broth. Bring to a boil. Reduce heat and simmer until reduced to about half. Strain and return to the saucepan.

Place the oranges in the bowl of the electric food processor or the electric blender (with part of the wine). Process until completely pulverized. Combine with the remaining wine, then pour through a fine sieve. Stir into the tomato mixture along with the cream. Add salt and pepper to taste.

Serve hot or cold. If cold, you may find it too thick. In that case, stir in enough cold milk to bring it to the right consistency. (It also freezes perfectly.) To serve, spoon into soup plates or cups and garnish with a spoonful of whipped cream sprinkled with orange rind.

*The Box Tree, under the aegis of Augustin Paege, one of New York's most distinguished restaurants, serves extraordinarily imaginative, sophisticated food.

SHUN LEE PALACE'S* DELICIOUS LEMON CHICKEN

8 suprêmes (four boned chicken breasts)
2 tablespoons soy sauce (preferably light)
½ teaspoon sesame oil
1 teaspoon salt
1 tablespoon gin or vodka
½ head iceberg lettuce
3 egg whites
½ cup water chestnut flour**
Peanut or vegetable oil

Sauce:
1 tablespoon cornstarch
1 teaspoon MSG (optional)
¾ cup sugar
½ cup white vinegar
1 can (10½-ounce size) chicken broth or 1 cup of homemade
Rind of 1 lemon, chopped fine
Juice of 1 lemon
2 tablespoons lemon extract

Place the chicken breasts in a large plastic bag. Mix the soy sauce, sesame oil, salt and gin together. Add to the bag with the chicken. Tie. Toss to coat. Set aside in a pan for 30 minutes or longer. Turn whenever you think of it.

While this is going on, make the sauce. Mix the cornstarch with 2 tablespoons of water until smooth. Place in a saucepan. Add all remaining ingredients *except the lemon extract.* Stir to mix well. Bring to a boil. Reduce heat and cook until the sauce thickens. Keep hot.

Cut the core out of the lettuce. Discard. Shred the lettuce very thin. If you have an electric food processor, it will do the job supremely well. Set aside.

To cook the chicken: Drain and discard the marinade. Beat the egg whites until frothy; place the chestnut flour in a flat plate. Dip the chicken pieces in the egg white, then coat with the flour. Pour sufficient peanut oil into a large skillet to reach a depth of about ½ inch. When oil is hot, add the chicken, a few pieces at a time, and brown on both sides.—about six to eight minutes, all told. Lift to paper towels to drain. Once all the chicken is cooked, cut crosswise into one-inch pieces. Cover a large heated serving platter with the shredded lettuce. Arrange the chicken pieces on top. Stir the lemon extract into the hot sauce and spoon over all the chicken pieces. Serve immediately to four, perhaps six.

*Shun Lee Palace, under the aegis of Chef Wang, ranks as one of the great Chinese restaurants in New York.

**Available at all Chinese food shops.

ROAST PORK WITH ORANGE SAUCE

1 five-pound loin of pork, backbone and feather bone split
1 teaspoon powdered sage
Salt
Freshly ground pepper
Grated rind of 2 medium oranges
2 oranges, sectioned
Juice of 2 medium oranges
2 tablespoons red currant jelly
¼ cup dry sherry

Rub the surface of the pork with the sage, salt and freshly ground pepper. Place on a rack in a shallow roasting pan. Roast without basting in a preheated 325° oven until the temperature reaches 160° to 165° on a Bi-Therm meat thermometer (approximately 25 minutes per pound). When the roast is done, lift to a heated serving platter and allow to "rest" 20 minutes. Sprinkle with orange rind.

To make the sauce, pour all but about 3 tablespoons of the fat from the pan. Add the orange juice and place over low heat. Add the jelly and beat with a whip until smooth. Stir in the sherry. Bring to a boil and cook until the sauce has thickened somewhat. Add the orange sections just long enough to heat.

To serve, surround the loin with the orange sections and pour the sauce into a heated sauceboat. Serve to six.

(*Recipes continue on page 116*)

IN THIS SECTION

- THE ETTINGS ENTERTAIN
- THE HOUSE BEAUTIFUL CHEF
- THE MICROWAVE KITCHEN
- NOBODY EVER TELLS YOU

'THE TABLE IS MY STAGE'



Gloria Etting *(above)*, now working on a cookbook, has made pasta a specialty; friends especially like her crepes stuffed with spinach and cheese—"sort of a low-calorie cannelloni."

By CARMINE PORCELLI □ One of his paintings hangs in the background, a dramatic juxtaposition of abstract forms inspired by the white-washed buildings and powerful sun of the Cycladic islands of Greece. On the table, there's a panoply of muted colors and high-reaching candles and a show of cherubs that could have flown off so many ancient walls in her native Italy. In all regards, their entertaining is an enthusiastic, creative extension of the artistry that has patterned so much of the lives of Emlen and Gloria Etting, individually and collectively.

"They're like magicians," says Director Joshua Logan. "Food, guests and table are sublime—there's never a dull moment."

Emlen Etting thinks the magic is really just "a combination of my American style with Gloria's European tastes," and both Ettings agree that such evenings take work. But, she adds, "That's what having friends into your home is all about. It's not just setting a table. You must give of yourself."

'It's not just setting a table; you must give of yourself'

As a hostess and as a person, Gloria Etting has always given of herself totally, facing the art of living as a canvas to be colored with style and with grace. Her sense of the dramatic began when she was a child, whirled early on into dancing for the guests who visited the Bragiotti home from all over the world. And it's been evident throughout her life as Mrs. Emlen Etting and when she was fashion editor of the *New York Post*.

A Philadelphian whose family has been part of the city's history for more than 150 years, Artist Emlen Etting went from Harvard to Paris in 1928 and has produced an unending flow of works in various media ever since—drawings, murals, oils, book illustrations (including those for his own translation of Paul Valery's *Graveyard by the Sea* and for his wife's *Born in a Crowd*). Now a curator at the Philadelphia Museum, his work is shown at New York's Midtown Galleries.

"I think of our dinners as a production," notes Gloria Etting. "The table is my stage, our guests are the actors and my husband and I are the directors."

She begins with color, played to cherub-patterned plates from Italy, and likes colored candles in her four cherub candleholders. "Two are so boring. I love a blaze of candlelight."

Menus will often feature pasta, especially her crêpes stuffed with spinach and cheese. "That's sort of a low-calorie cannelloni." But she finds it boring to talk about dieting at dinner. "Who cares about your trying to lose three pounds? And it's an insult to your hosts. If you can't eat something, take very little and push it around on your plate."

She always puts menus on the table. "They are attractive and, with the names of guests and the dishes I used written on the back, a wonderful reference."

For the person who is helpless in the kitchen, she suggests perfecting some simple dish, "even if it's scrambled eggs with a salad, then use imagination with a table. But forget about restaurants. There's just so little of your own personality when you dine in a restaurant."

'It is exciting to have friends in our home'

Emlen Etting believes far too many hosts keep their guests seated too long. "Once a dinner is over, I like to get people moving to our study for coffee, so they can resume an evening in fresh new surroundings."

To this host, "It really is exciting to have friends together in our home." But perhaps David Crownover, executive secretary of the Philadelphia Museum, really has the last word: "Theirs is a home among homes."



'Once dinner is over, I like to get people moving to our study for coffee.'

FELICIANO

& I'M THE DIRECTOR'







'I put menus on the table, with amusing names for the courses—they are attractive and also make a wonderful record to have for reference'

Gloria and Emlen Etting *(above)* entertain with a great enthusiasm and elegance that he calls "a combination of my American style and Gloria's European tastes." This medley of blues, gold and coral is typical of the colorful tables their guests often find, although she dislikes cloths and napkins that are "too bright or too distractingly printed." Her four cherub candle-holders *(above left)* are favorite table accessories: "Two are so boring. I love a blaze of light and at different levels, so it's flattering to everything." The pale blue-and-white plates *(left)* are from one of several sets that she had made in her native Italy with the cherub motif she finds so appealing.



The results of many, many father and son talks.

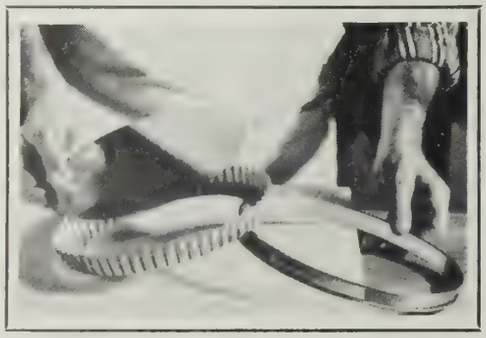
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THE HOUSE BEAUTIFUL CHEF

HOW TO LINE A FLAN RING

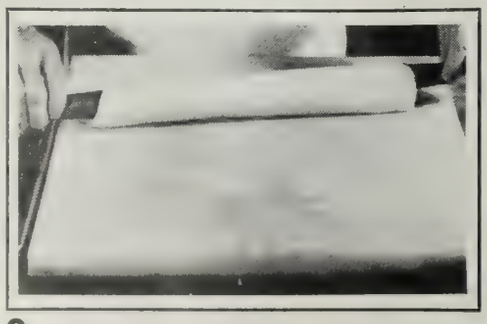
By JACQUES PEPIN ☐ When making pastry for a pie, it is essential that you first work the flour and fat together (butter, margarine, shortening, etc.) and then add the *cold* liquid, mixing just long enough to gather the dough into a ball. Done this way, the dough will be malleable and usable right away. When water or milk is kneaded with other ingredients, pastry will become elastic and must "rest", refrigerated, half an hour.



1. A French tart, quiche or pie is open-faced and it stands supported only by the pastry shell. The shell can be made in two ways—either with a metal flan ring (at least one inch high) placed on a baking sheet or with the false-bottomed metal pan, either straight-sided or fluted, one to 1½ inches deep. Flan rings let the pastry bake through better. Remove after baking and lift pie to plate with spatulas.



2. Roll the dough out on a lightly floured board in a circle large enough to extend about 1½ inches beyond the diameter of the ring. Push gently but firmly on the rolling pin to achieve the same thickness all over and always lift the rolling pin as it nears the edge of the circle to keep the pastry from splitting or becoming too thin. If edge should crack, pinch it together or patch it carefully.



3. After the dough has been rolled to the proper size, roll it up on the rolling pin, as shown above. In rolling up the dough and again in unrolling it to fit into your flan ring (see the next step), be very careful that you do not stretch the dough. If stretched, it will shrink during baking.



4. Center pastry over the ring and unroll it (*above*). Ease the dough inside the ring, pressing it lightly so that it clings to the bottom and sides.



5. Press surplus pastry all around the inside edge of the ring to make sides thicker than the bottom.



GENE COOK

6. With a small sharp knife, cut off the surplus all around. It's attractive to finish the edge decoratively. This can be done with a "crimper" or by pressing the edge with the dull side of a knife. On top of the shell, place a piece of aluminum foil large enough to cover the shell plus some overhang. Fill with dry rice or beans, pressing close to the sides, to keep the pastry from shrinking during cooking. Bake 15 minutes in a preheated 425° oven. Take from the oven; remove foil and beans. With a pastry brush, coat the shell with an egg yolk beaten with 1 tablespoon cold water or with a beaten egg white. Return to the oven for about five minutes or until set. Your shell is now ready for filling and final baking. ■

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FOOD&DRINK

THE MICROWAVE KITCHEN

By HELEN McCULLY

This is an especially easy and quick way to make omelets. If you prefer serving it as a savory, we suggest adding a tablespoon of grated parmesan or a few pieces of crisp bacon, crumbled.

SOUR CREAM OMELET WITH MELBA SAUCE*

(Cooking time—high speed—1 minute; defrost temperature, 7 minutes)

2 teaspoons butter
3 eggs, separated
3 tablespoons commercial sour cream
½ teaspoon salt
Dash freshly ground pepper**

Place the butter in a nine-inch glass pie plate in the oven for one minute. Spread the melted butter over bottom and around sides of plate. Set aside.

Beat the whites until they hold shiny peaks when the beater is held straight up. Beat yolks lightly. Stir in sour cream, salt and pepper (*see below*). Pick up about a third of the whites with a whip and beat into the yolk mixture. Pour over the remaining whites and fold in with a rubber spatula. Pour into buttered pie plate. Cook for seven minutes on *defrost*. Turn out onto a heated serving plate. Coat with the Melba Sauce.

To cook in a conventional oven place the omelet in a preheated 325° oven for 12 to 15 minutes.

Melba Sauce:

(Cooking time—high speed—3 minutes):

1 10-ounce package whole frozen raspberries, thawed
2 teaspoons cornstarch
1 teaspoon Cointreau or Grand Marnier (optional)

Drain the juice from the raspberries into a small mixing bowl. Set berries aside. Sift the cornstarch into the juice and mix until smooth. Cook for three minutes or until thick, stirring once.

Stir in Cointreau and whole berries. Cover. Cook for 1½ minutes or until hot.

*Adapted from the recipe in *The Magic of Microwave Cookbook* (Magic Chef) by Joanne Crocker ($4.95 paperback, $8.95 hardcover; Golden Press).

**Omit pepper if the omelet is served with a sweet sauce.

Are there any special cooking instructions for reconstituting frozen foods packed in a pouch?

We discussed this with Green Giant Co. and learned that it was the first firm to include microwave cooking instructions on its packages. You make a small slit in the center of the pouch and cook, from the frozen state, anywhere from six to eight minutes, depending on what vegetables the pouch contains. Pour vegetables into bowl and stir. That's it.

What utensils can I use in the microwave oven?

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FOOD

Continued from page 109

CHEF GERARD DROUET'S* DUCKLING A L'ORANGE

1 five-pound duck
Salt
Freshly ground pepper
2 carrots, scrubbed and coarsely chopped
1 medium yellow onion, peeled and coarsely chopped
½ cup dry white wine
1½ cups chicken broth
Caramel (see below)
2 oranges
1 lemon
1 tablespoon arrowroot
¼ cup Curaçao

Season the cavity of the duck with salt and pepper. Cut off the wing tips. Truss. Prick the lower breast and legs with a fork to allow fat to escape. Place in a roasting pan with the neck, wing tips and heart. Roast in a preheated 450° oven for 45 minutes. Add the carrots and onion. Continue roasting for another 15 minutes (a total of one hour) or until the skin is very crisp and brown and the juices run clear when the duck is pierced with a fork. Lift from the pan to a heated serving platter and keep warm.

Pour off all the fat from the roasting pan. Add the wine, place over a good heat and scrape up all the brown encrustations. Add the broth and cook over a good heat for 15 minutes.

Meanwhile, peel both oranges and the lemon with a swivel-bladed vegetable knife, taking care not to pick up any of the white inner skin. Cut the rinds in thin, julienned strips. Blanch in boiling water for about five minutes. Section one of the oranges to use as decor and squeeze the other orange and the lemon.

Mix the arrowroot with the Curaçao until smooth. Stir into the broth. Bring to a boil. Reduce heat and simmer until reduced to about half. Strain. Stir in caramel mixture. Taste for salt and pepper. Strain julienned rind and add to sauce.

Caramel:
½ cup sugar
2 tablespoons white wine vinegar

Melt the sugar into a saucepan over low heat. When it begins to turn golden, add 2 tablespoons of white wine vinegar and the orange and lemon juices.

To present the duck: Carve into four pieces and arrange on the heated platter. Coat the pieces with the sauce and garnish with the orange sections. Serve with buttered peas or puréed chestnuts and small white onions.

*Chef Drouet and Jacky Ruett are the patrons of La Petite Marmite, one of New York's distinguished French restaurants.

MICHAEL SMITH'S* BUTTER'D ORANGE

This recipe was inspired by a recipe in Anne Blencowe's first cookbook, which was published in 1694.

Grated rind of 2 oranges
10 oranges
¼ cup sugar
5 egg yolks
4 tablespoons (½ stick) sweet butter, softened, cut into pieces
½ cup *crème fraîche*
2 teaspoons orange extract or, preferably, rosewater
Candied orange rind (*see page 120*)
Grated rind of two oranges (about 1 tablespoon)

Cut the top off eight of the oranges and set aside. Working over a bowl, use a teaspoon to scoop out all the flesh from each of the oranges. Strain.

In the top of a double boiler, combine the grated rind, juice, sugar and yolks. Place over *simmering* water. Beat with a whip until thick. Take off the heat and refrigerate until cooled *but not cold.* Add the butter, bit by bit, beating hard. Once all the butter has been added, fold in the *crème fraîche* and the rosewater. Finally, fold in the candied peel, crumbled. Fill the empty orange shells. Cover with orange tops and refrigerate. To serve with great style, make a hole in each "lid" and tuck in a small, fresh, pink rose.

*Michael Smith, food and restaurant editor of the *London Times,* has made a study of early English cooking.

PAUL STEINDLER'S* ORANGE PUDDING

2 medium navel oranges
1 cup liquid honey
12 crêpes, each seven inches in diameter**
Filling:
1 eight-ounce package cream cheese, softened
2 heaping tablespoons sugar
2 egg yolks
2 tablespoons butter, softened
½ cup white raisins
Grated rind of 2 oranges
Custard:
4 eggs
2 cups milk
¼ cup Grand Marnier

Cut the ends off the oranges, then slice very thin. Heat the honey in a heavy saucepan. Add the orange slices and cook over moderate heat until the honey is very thick (a Flame Tamer is useful here). Take off the heat and set aside.

To make the filling: Combine all the ingredients *except the raisins and orange rind* in the bowl of the electric mixer. Beat together until well mixed. Stir in the raisins and orange rind. Set aside.

To make the custard: Combine the sugar and milk and bring just to a boil. *Do not boil.* Beat eggs slightly. Gradually add hot milk, beating constantly with wire whip. Stir in Grand Marnier.

To finish the pudding: Take the *crêpes,* one at a time, and lay flat on your work surface. Spread a heaping teaspoonful of the filling down the center of each crêpe. Roll up and place, seam side down, in a 7 by 12 by 2-inch glass baking dish. Pour the custard over all. Place on a baking sheet in a preheated 350° oven. After 10 minutes, reduce heat to 300° and cook until *almost* set—about 20 minutes. Take from oven; arrange orange slices on top. Spread with the honey. Serve warm.

*Joseph Baum (Windows on the World), the dean of restaurant entrepreneurs, considers Paul Steindler one of the greatest chefs in the U.S. His and Aja's Duck Joint is one of New York's most well-known and popular restaurants. **See House Beautiful, November, 1976.

(*Text is continued on page 118*)

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

How much citrus fruit juice should one drink every day?

For good health, and *this applies to all ages,* drink a four-ounce glass of orange or grapefruit juice or eat one big orange, ½ grapefruit or two tangerines. Because you do not store vitamin C in your body, it must be replaced each day.

What are "orange drinks"?

Available powdered or frozen, they are known as orange-flavored drinks. Orange in color and flavor, they have little or no natural orange juice. Vitamin C is added to many; thiamine, vitamin A and dried pulp to some. Nutritionally, they are less desirable than orange juice, regardless of the amount of vitamin C, because they lack many other vitamins and minerals.

Another group: the canned or bottled orange-flavored fruit drinks generally contain some full-strength juice. All normal substances of the natural fruit are present but in smaller amounts. Sugar is generally added, and if enriched with vitamin C, label usually indicates amount.

Finally, there are pre-sweetened soft-drink mixes to which water is added to make them drinkable. The labels on most indicate small amounts of vitamin C.

What is the nutritive value of orange juice?

Citrus fruit juices are the best natural sources of vitamin C, the vitamin that "cements" between the cells of tissues, bones, teeth, and blood, helps to keep the gums healthy and the body resistant to infection and helps to heal wounds.

How are citrus juices available?

In terms of juices only, citrus is the name that encompasses oranges, grapefruit, tangerines, lemons. The frozen concentrates include orange, grapefruit, grapefruit-and-orange and tangerine. The concentrates, available in six- to 32-ounce cans, are usually reconstituted but they can be used in the concentrated form. All must be stored in freezer. Chilled, pasteurized orange juice or citrus juices are either all-fresh or a blend of fresh and reconstituted or all-reconstituted. They come in eight-ounce and quart containers and must be refrigerated. Canned orange, grapefruit and tangerine juices as well as blended grapefruit-and-orange juice, sweetened or unsweetened, are available in cans from eight to 46 ounces. Chill before serving. In all these forms, the vitamin C content (ascorbic acid) is comparable to fresh. Lemon juice is available in lemon-shaped plastic containers (4½ ounces), canned (six ounces), bottled (eight, 16 and 32 ounces), frozen concentrate (5¾ ounces), frozen natural strength (7½ fluid ounces). Reconstituted lime juice is available in eight-ounce bottles or in 4½- and 2½-ounce green, lime-shaped plastic containers.

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FOOD

Continued from page 116

JAMES MCNAIR'S* GORGEOUS FROZEN LIME PIE

1 baked nine-inch pie shell
6 eggs, separated
1 cup sugar
Grated rind of 2 limes
¾ cup fresh lime juice (five to 10 limes, depending on size)
8 tablespoons (1 stick) sweet butter, cut up
1 teaspoon, or to taste, dark rum (optional)
1 cup heavy cream, whipped
***Garnish:* thin slices of lime and fresh raspberries or strawberries**

Combine the yolks and *½ cup of the sugar* in the top of a double boiler. Cook, stirring constantly, over simmering water until mixture thickens. Stir in the rind, lime juice and butter. Continue cooking over simmering water, stirring, until the mixture coats a spoon. Take off the heat. Cool, then add the rum.

Beat egg whites in the electric mixer until they begin to hold a shape. Gradually add ½ cup sugar, beating constantly. Continue beating until meringue is very shiny and holds firm peaks. With a wire whip, beat about a third of the meringue into the lime mixture. Pour over the remaining whites and fold in with a rubber spatula. Pour into the pie shell. Heat in a preheated 350° oven until tinged with gold—about 12 minutes. Cool. Then place in the freezer for several hours.

Take from the freezer about 30 minutes before serving time and place on a large serving platter. Refrigerate. Whip the cream and cover the top. Garnish with the lime slices and one of the fruits.

*A splendid and inspired cook, McNair is editor of Ortho Books and most recently coordinated *All About Pickling* (an Ortho book, $3.98), which is exceptionally good.

DAVID LIEDERMAN* AND MICHELLE URVATER'S LEMON ALMOND CAKE

8 tablespoons (1 stick) sweet butter
Flour
½ cup (half an eight-ounce can) almond paste
2 egg yolks
Grated rind of 1 lemon
Juice of 2 large lemons (see page 121)
Pinch of salt
4 whole eggs
12 tablespoons (1 scant cup) sugar
½ cup finely ground blanched almonds (half a six-ounce bag) or 2/3 cup whole blanched almonds, minced
¼ cup cornstarch, sifted
4 tablespoons apricot preserves

Butter and flour a nine-inch cake pan. Set aside. Or butter and flour the sides only. Cover the bottom with kitchen parchment.

Melt the remaining butter so that it is just warm—not hot. Set aside.

Place the almond paste in the bowl of the electric food processor. Process until free of lumps. Pour into a large mixing bowl. Add *1 egg yolk,* the lemon rind, lemon juice, salt and butter. With an electric mixer, beat until smooth.

Put remaining yolk and 4 eggs with sugar in top of a double boiler. Beat with a whip until well mixed. (*Continued*)

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Place over (not in) simmering water and beat with an electric mixer until the mixture has tripled in size. Take off the heat and fold into the almond batter. Sprinkle *half the nuts* over the batter and fold in. Then sift the cornstarch over the batter, a small amount at a time, and fold it in. Work fast but make sure cornstarch is well mixed in and there are no lumps.

Pour into the prepared pan and bake in a preheated 350° oven for 25 to 30 minutes or until a toothpick plunged in the center comes out dry. Cool in the pan on a rack for 15 minutes. Turn out and return to rack over waxed paper.

Meanwhile, work the apricot preserves through a fine sieve to get rid of the pulp. Coat the sides and top of the cake, using a spatula. Then coat with the remaining ground almonds. To serve, place on a handsome cake stand.

*David Liederman is president of Saucier Cuisine International Inc., a new company packaging seven of the great classic French sauces, now available in New York at Zabar's, Bloomingdale's, D'Agostino's, Balducci, etc.

GRAPEFRUIT MERINGUE PIE

1 baked eight-inch pie shell
3 whole eggs
1 extra egg yolk
¾ cup sugar
Grated rind of ½ grapefruit
Juice of ½ large grapefruit (¼ cup)
8 tablespoons (1 stick) sweet butter
Meringue:
2 egg whites
½ cup sugar

Combine the whole eggs, extra yolk, sugar, grapefruit juice and butter in the top of a double boiler and mix well. Place over simmering water (over, not in) and cook, stirring constantly, until mixture is as thick as heavy mayonnaise. This will take from 25 to 30 minutes. Take off heat. When it's cool, stir in the grapefruit rind.

Spoon this cooled Grapefruit Butter into the pastry shell and smooth with a rubber spatula.

Beat the egg whites until they begin to hold a shape. Gradually add the sugar, beating constantly. Continue beating until the meringue holds firm, shiny peaks. Spread meringue over filling, making certain it touches the pastry all around.

Bake in a preheated 350° oven until the meringue is flecked with gold—about 15 minutes. Cool but do not refrigerate. Neither pastry or meringue responds well to refrigeration.

JAMES BEARD'S EXQUISITE ORANGE CAKE

2 large navel oranges
6 eggs
1 cup sugar
1½ cups (one six-ounce bag) ground almonds or 1 can whole blanched almonds, ground fine in electric blender
Pinch salt
1 teaspoon baking powder

Cover bottom of nine-inch round cake pan with kitchen parchment. Set aside.

Drop the oranges into a pot of boiling water and cook until very soft. Cut in two and remove the stem end, then quarter each piece, discarding any seeds. Place in the bowl of the electric food processor with the steel blade and purée very fine.

Place the eggs with the sugar in a large bowl or bowl of the electric mixer. Beat until very thick and creamy. Stir in the almonds, salt and baking powder. Finally, stir in the puréed oranges.

Spoon into the prepared pan and bake in a preheated 400° oven for one hour or until a toothpick inserted in the center comes out clean. Cool, then run a knife around the edge and turn out on a cake rack. Serve warm or at room temperature with whipped cream.

TANGERINE SHERBET

5 tangerines
1½ cups sugar
1½ cups water
¼ cup Grand Marnier
Italian Meringue:
2 egg whites
½ cup sugar

Peel the rind off 3 of the tangerines. Drop into boiling water and *boil for one minute.* Rinse under cold water. Place in a heavy saucepan with the sugar and the water. Bring to a boil over moderate heat, stirring constantly. Boil, without stirring, for four minutes. Cool. Meanwhile, section the three tangerines, pulling off any white skin.

Squeeze the juice from the remaining tangerines. Combine with the cold syrup, then stir in the Grand Marnier.

Place the tangerine sections in the bowl of the electric food processor with the steel blade. Process until smooth. Lift to a big bowl. Process the tangerine rind. Combine with the syrup. Pour into two ice cube trays; put in freezer until mixture is mushy—two to three hours.

To make the meringue: Beat the egg whites until they begin to hold a shape. Gradually add the sugar, beating constantly. Continue beating until the meringue holds firm, shiny peaks.

Take the tangerine mixture from the freezer. Pour back into the bowl and beat with an electric beater for one minute. Pour over the meringue and fold in with a spatula. Pour into ice cube trays and return to freezer. Freeze until firm, giving mixture a stir every once in a while.

Sherbets and sorbets are never frozen solid. If yours is too hard, place in the refrigerator briefly. Serve in chilled sherbet glasses to six or eight.

CANDIED CITRUS RIND

The rind from oranges, lemons or grapefruits makes a perfectly delicious candy that can also be used as a garnish on cakes, fruit compotes, etc.

Using a swivel-bladed vegetable peeler, cut the rind off the fruit in wide strips, taking care not to pick up any of the white inner skin. With a sharp knife, cut the rind in long, very thin strips or julienne (easily done by piling a few strips on top of each other, then cutting down the entire length).

1½ cups sugar
1 cup water
Rind from 4 large oranges, 6 to 8 lemons or 3 grapefruit

Combine *1 cup of the sugar* and water in a heavy saucepan. Bring to a boil. Add the rind and cook over moderate heat for 35 to 40 minutes or until most of the syrup has evaporated. Watch carefully so the rind doesn't stick to the pan and scorch. A Flame Tamer under saucepan helps.

Meanwhile, sprinkle the other ½ cup sugar on a baking sheet or tray. Once the rind is cooked, lift with a kitchen fork to the tray of sugar. Separate the pieces with the fork and mix with the sugar until the

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rind is well coated. Then place on a wire rack to dry. Store in airtight containers.

JAMES BEARD'S ORIGINAL TOMATO PRESERVES

2 boxes very ripe cherry tomatoes
4 cups sugar
1½ cups water
2 slices lemon

Pull the stems off tomatoes, leaving stem ends intact. Cover with boiling water; let stand about five seconds. Slip off skins.

Combine the sugar, water and lemon slices in a large, heavy saucepan. Bring to a boil. Reduce heat to medium and boil five minutes. Add the tomatoes and simmer 12 to 15 minutes. Skim off any scum as it rises to surface. Ladle into a bowl. Cover and refrigerate. Serve with heavy cream as a dessert or over ice cream.

THE YIELD FROM CITRUS FRUITS

Oranges:
3 medium oranges yield 1 cup of juice*
1 medium orange yields 4 teaspoons grated rind**
1 medium orange, unpeeled, yields ⅔ to ¾ cup of purée
1 medium orange yields ⅔ cup slivered rind
2 medium oranges yield 1 cup bite-size pieces
1 medium orange yields 10 to 12 sections

Grapefruit:
1 medium grapefruit yields ⅔ cup of juice*
1 medium grapefruit yields 3 to 4 tablespoons of grated rind**
1 medium grapefruit yields 1⅓ cups slivered rind
1 medium grapefruit yields 1 cup bite-sized pieces
1 grapefruit yields 10 to 12 sections

Lemons:
6 medium lemons yield 1 cup juice*
1 medium lemon yields 1 tablespoon grated rind**
1 medium lemon yields ⅓ cup slivered rind

Tangerines:
1 medium tangerine yields 3 to 4 tablespoons of juice
1 medium tangerine yields 2 to 3 teaspoons grated rind
1 medium tangerine yields ⅓ cup slivered rind
1 medium tangerine yields 8 to 12 sections
1 medium tangerine yields ½ cup bite-sized pieces

Limes:
1 medium lime yields 2 tablespoons of juice*
1 medium lime yields 2 teaspoons grated rind**
1 medium lime yields about 3 tablespoons slivered rind

*Oranges, grapefruit, lemons and limes yield more juice if they stand in boiling water for a few minutes before being squeezed, or roll on work surface before squeezing. *Note:* If you are going to use the rind in some way, always grate or peel before giving the fruit the water bath.

**Save and freeze the rind when you squeeze an orange, grapefruit or lemon. With a swivel-bladed vegetable parer, remove outer colored layer of rind only; don't pick up white inner skin. Place in a plastic (*Continued on page 164*)



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Continued from page 99

fabrics are always rich in their texture and surface interest: tweeds, raw silk, rough linen and brushed cowhide. Prints are limited in favor of texture. Your country look is furnished in cherry, redwood, pumpkin pine, bronze, copper and antiqued gold. Your carpet also bears the mark of texture in dry, tweedy, low-pile rugs in Berber tones to offset your woods.

PERSONALITY NO. 1—Winter: Winter's green is a sharp and crisp kelly green. Your uncomplicated decorating and personality style blend with winter's rainbow palette of shocking pink, true red, bright yellow, skipper blue and royal purple. In fabrics, winter women prefer sensuous textures: satins, velvets, silky tissue woolens. Checks, plaids and geometrics are winter's prints; mahogany, walnut, teak, chrome and silver flavor the No. 1 Winter Woman's uncomplicated decorating style with a dramatic contrast. Your carpeting is warmth personified—a sensual deep pile with linear patterns.

PERSONALITY NO. 2: You're a traditionalist at heart: Elegance, background and manners mean a great deal to you. Your ability to get to the heart of the matter and get on with what has to be done, your organizational ability and cool reasoning typify you as the true executive type. You truly fit the description "An iron fist in a velvet glove," because you get what you go after—but with great charm. You're the grand hostess, house-proud and elegant. As a wife, you delight your husband with your excellent cooking, organization, housekeeping, entertaining.

Traditional elegance is the hallmark of your decorating personality: understated, cool, emblazoned with sure taste. Blue is your personality color. It is anchored and also strengthened by traditional furniture groupings, scaled to perfection against an important wall piece—perhaps a breakfront showcasing a china collection.

PERSONALITY NO. 2—Spring: Here the No. 2 Woman's blue is spiced with gold: aqua, turquoise and brilliant lavender. The elegance of a pearl gray neutral appeals to you, and your accent colors remain in the golden range to enhance spring's blondish hair and fragile complexion. Tender pink, light coral, daffodil yellow, grapefruit and lettuce green lend sunny glints to your predominantly blue decor. Crisp fabrics in small prints cover your sofa and chairs; warm woods and metals like pickled pine, oak, old gold and brass offset the clean lines you like.

PERSONALITY NO. 2—Summer: The No. 2 Summer Woman enjoys a true-blue palette that plays up her delicate beauty. Gardenia white and blue-gray are your neutrals. Your decor centers around a strong blue theme: powder blue, sky blue, French blue, lilac, amethyst, plum and blue-green. These are accented with mulberry, American Beauty Rose, pale yellow and emerald green. The fabrics are soft: cottons, mohairs, sheers and damasks. Prints are subdued. Your woods and metals carry a blue tint: rosewood, dark maple, silver and pewter. Oriental carpeting with a timeless sense is the final refined decorative note.

PERSONALITY NO. 2—Fall: Your blue is a bright flash of periwinkle or peacock. The emphasis of your palette lies more on the classic browns, coppers and greens—to compliment your reddish hair and skin tones. Orange, citron, pumpkin and gold sparkle the traditional decor, augmented by yellow-green, lime, avocado and jade. Your fabrics are richly textured with nubs and slubs, tweeds and rough surfaces. Your woods, traditional in design, are given a surprise red accent in cherry, redwood, pumpkin pine and red mahogany. In the metal accessories you should opt for bronze and gold antiques. Any carpeting with crisp textures and autumn shadings will complement your traditional flair.

PERSONALITY NO. 2—Winter: Though you love the traditional, if your colorings fall in the dramatic winter range, you would look best surrounded by primary colors instead of the more traditional subdued tones. Skipper blue, contrasted with bright pink, red, yellow, purple and green, shape your primary palette. Your neutrals are also strong: nurse white, steel gray and black. Dark, vibrant woods like mahogany, walnut and teak will outline the brilliant colors, yet maintain No. 2's traditional elegance. Your fabrics and carpetings should also have texture and contrast in abstracts or geometrics.

PERSONALITY NO. 3: You have star quality. You are moody and manic—with wildly swinging moods that make you both hopelessly romantic and, paradoxically, very efficient. You are capable of soaring, searing joy and of abysmal, black-hole dejection. Above all, you are a woman of sensitivity—and sensation. Routine bores you; you do best when frantically busy. That's one reason you put your all into everything you do. Your perceptiveness is highly developed, almost to the point of being fey. Your husband is completely entranced with your energy, complexity, excitement and depth.

Because you react strongly to your environment, it's particularly important that you decorate wisely. Your rooms should be a bold, dramatic statement reflecting your personality. Your furniture should always be striking rather than pretty. Red is the color that turns on your energies.

PERSONALITY NO. 3—Spring: Your best red is tulip red, with daffodil yellow, coral, turquoise and apple green as accents. Neutrals tinged with cream—straw, toast and tan—highlight your golden colorings. The No. 3 Woman with spring colorings will enjoy the whimsey of calicos on linens, chintz and poplin. Pick strongly colored pines, oaks and walnuts for your woods, all in the yellow spectrum—like your best metals: gold and highly polished brass, perhaps with a chrome accent for contrast. Bright, clean carpets appeal.

PERSONALITY NO. 3—Summer: Summer's red is the deep, true red of garnets. Your fragile coloring, combined with the No. 3 Woman's dramatic flair, will create a decorative climate not soon forgotten: drama in simplicity, order and a soft, clear palette. Choose neutrals of pure white, milk chocolate or dove gray. Accent colors should be banana, sky blue, dark plum and emerald. You'll probably look and feel your best mixing textures such as velvets and brocades with bold floral prints for emphatic contrast. Your woods are rosewood, dark maple and fruitwoods, especially in large pieces accessorized with silver, rose gold and pewter. Bold Orientals or deep-piled velvet carpets suit you best.

PERSONALITY NO. 3—Fall: The reds of autumn are strong, yet mellow: terra-cotta, salmon, copper and pumpkin. Since your hair has strong red highlights, you must be careful to balance a love of red with a complementary palette of gold, jade, lime and forest greens and periwinkle blue. Your neutrals are bittersweet chocolate, sand and wheat tones. The No. 3 Fall Woman looks best surrounded by rich texture: hand-loomed wall-hangings, rough linens, raw silks. Abstract prints especially suit you. Your woods and metals blend well with your No. 3 color statements: cherrywood, red mahogany, pumpkin pine; bronze, copper and gold.

PERSONALITY NO. 3—Winter: The woman with winter's sharply-contrasted colors and No. 3's love of drama can revel in striking, bold, contemporary statements alive with primary colors. Bright red, light yellow, skipper blue, kelly green and royal purple are your rainbow tones, highlighted with stark white, black and frosted tones of your primaries. Contrast woolens and velvets, silks and suedes in your fabrics. Mahogany, walnut and teak are your bold woods, sparked with chrome, silver and white gold. The No. 3 Winter Woman will glory in massive, dramatic furniture set against bright carpeting.

PERSONALITY NO. 4: You're a fascinating mix of conflicting qualities. You seem cool, chic and well-groomed. Yet, inwardly, you're the original tilter of windmills, espouser of lost causes and a passionate avant-garde non-conformist. Your taste is sure—but it's the offbeat, not the more traditional elegance of the No. 2 Woman. You're scornful of mediocrity and have no patience with trivia—routine things bore you. Your husband is constantly surprised and delighted with your passionate involvement and your contradictory apparent shyness.

The rooms you decorate are a background for your interests and the lively awareness of your contemporary outlook. If art is your absorbing interest, focus on that and make one entire wall a gallery. Or if books are your undoing, let them be the focal point of the room in a huge library wall. Or center on your stereo and record collection. Your furniture is modern and eclectic and yellow is the color that best expresses your eternal optimism.

PERSONALITY NO. 4—Spring: The No. 4 Woman with spring colorings will delight in flooding her rooms with bright yellow, the color that suits both her moods and beauty. Using crisp gabardines and chintzes, you can accent the sunny decor with splashes of shell pink, coral, tulip red, turquoise, purple and grass green. Satisfy a love of eclectic surprises by adding pickled pine and oak, gold and filigree brass to your contemporary decor. On the floor, lush pale gold carpets.

PERSONALITY NO. 4—Summer: You must be careful not to let your love of color and eclecticism outshine your delicate colorings. Your yellow is banana, but always balanced with blue—which highlights summer's colorings best. French blue, powder blue, sky blue, even lilac, all suit your rosy skin beautifully. Offset with azalea, amethyst, mint green and emerald, your chosen rooms come to delicate but definite life. Soft fabrics, like cottons, mohairs,

(Continued on page 164)

YVES SAINT LAURENT

Continued from page 75

"Everyone needs a change, particularly where fashions are concerned. How else would I make my living? Decorating presents another problem. That's why I favor what I call 'safe' colors—colors that keep looking fresh and don't irritate. It's like eating a heavy meal. You cannot do so every day. Think of living at Versailles Small wonder they had two sets of bedrooms: one to receive in and one to sleep in. Popular colors, like popular people, are those that are enduring."

Do you see color or any color group rising in popularity right now?

"Of course. I always do. I try, in my own way, to influence the public's taste, but do you know something? The public doesn't really need to be influenced. It invariably knows what it wants and when it wants it. My own personal forecast for 1977 is white, red, emerald green and black. But that's for fashion. In decorating? I can only generalize by saying look once and look again before acting. Monet, when he was painting those enormous, ravishing canvases of water lilies did so for years. But first he observed them at different hours of the day, morning, noon and night. Light can change everything, you see. Certain rooms are lovely at daybreak or at dusk, in half-light or candlelight, overcrowded with furniture or virtually empty. I think that colors that enhance and freshen will continue to be popular: pale colors that match skin tones. And then, as I said earlier on, there must be touches, a *soupçons*, of eye-popping brilliance. Red! Lots of Chinese red."

Apart from black and white, do you feel there are any color classics, colors that are timelessly in demand?

"Certainly. Beige and navy blue."

Is there any color becoming to everyone?

"You cannot go wrong with pink for women, white for men. But keep it under your hat! Pink makes women, whatever age, look fresh and therefore younger. White gives men an appearance of purity *and* sensuality. A fatal combination."

Do you think that people's preferences in color are related to their coloration?

"Et comment! And how—but harmony must still exist, blend, dramatize the person. There's an old adage that redheads look well in green. Redheads look well in purple! So few people really know what colors flatter them. The greatest mistake they can make is to wear something because it's fashionable. The same thing applies to decorating. Do the reverse to what everyone else is doing! But, even more important, do what suits you—physically, mentally, visually."

How do you arrive at the colors you choose for your bed linen collection?

"What a relief! I never thought you would ask me. I arrive at it by a process of elimination. White is my favorite color for bed linen, freshly washed and country-aired. But there are fashions, as with everything else, for bed linen. You cannot go wrong with flowers. Stripes are always popular. Abstractions, particularly if small, seem to please. There are no set rules. I like statements. But the best critics, invariably, are overnight guests who say that they have slept well and when may they come and visit again?"



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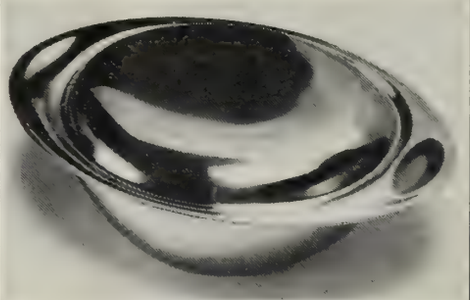
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By MARY BOWDEN ☐ **For classic good looks plus even heating, pewter-look "Armetale" metal is available in saucepans, frypans and gratins. Shown here are two-quart gratin with lid, $30; one-quart, $16; saucepan, $26. Cookware will not dent and has no rivets, so it's easy-clean. Curved handles give good leverage, won't snap or break. Cookware by Mary Bond for Wilton.**



Modules 13 inches square stack and store and make ideal bases for a desk. Three units shown here with drawers, $94; single unit, $23. Palaset system, in white or brown, at Design Research, 53 E. 57th St., N.Y.C. 10022.



A sleek server to brighten up a festive buffet, this design in carefree stainless steel is from a "Festival" holloware collection of trays, cheese servers, bowls, cruets and other pieces. The 1¾-quart vegetable dish with its own cover is $24.50. By WMF-Frazer's.

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Asterisks note the items available through decorators only. For names of stores with merchandise listed by manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately-owned article. Include issue date and page number.

Cover

Floral chintz sofa and chair fabric, **Clarence House.*** Satin chair and pillow fabric, **Old World Weavers Inc.*** Carpet, **Patterson, Flynn & Martin.*** Conversation table, **Karl Springer Ltd.*** Pleated lamp shades, **Karna Salmon.*** Lacquered tea table, **Roundtree Country Reproductions.*** Vases and garden seat, **China Importing Co.*** Flowers, **East River Florist,** 960 First Ave., N.Y.C. 10016.

Pages 62-69—Color

Page 62: Sofas, ottomans, carpet, **Ethan Allen.** Coffee table, **Joseph Lombardo.*** Pillows, **& Vice Versa.*** Painting, **Wally Findlay Galleries,** 17 E. 57th St., N.Y.C. 10022. Flowers, **Renny,** 251 E. 62nd St., N.Y.C 10021.

Page 63: Suede on sofa bed, **Clarence House.*** Window seat fabric, **Boussac of France Inc.*** Carpet, **Edward Fields Inc.*** Lithograph by Norman Rockwell. Coffee table, side chair, bookstack table, step-ladder, all French antiques.

Page 64—top: Loveseat fabric, **Bergamo Fabrics.*** Mohair pillows, **Brunschwig & Fils.*** Trim on pillows, **Scalamandré.*** Leather on chair seats, **Gilford Vinyl Wallcovering and Leather Co. Inc.*** Chinese coffee table from **Objets Plus.*** Chinese screen, antique. Carpet and rug, **Rosecore.*** *Bottom:* Sofa and wing chairs from "The Sturbridge Collection;" butler's tray table, draperies, bench with leather cushion, carpet, all **Ethan Allen.** "Chatsworth" wallpaper, **Ian Crawford Ltd.***

Page 65—top: Quilted cotton sofa fabric, **Kent Bragaline.*** Chair fabric, **Brunschwig & Fils.*** Blue-print screen fabric, **Boussac of France Inc.*** Mirror, custom-made. Desk and chair, French antiques. Rug is Chinese antique. *Bottom:* "Boca Chica" paper on screen by **Kirk-Brummel Associates.*** "New Market" sofa fabric, **Connaissance Fabrics Inc.*** Side table, antique Italian reproduction, and wood-tiered cushion table, **Yale R. Burge Reproductions Inc.*** Small table lamp and carved white table, **Tyndale Inc.** Fabric on draped table and "Snow Leopard" on French chair, **Brunschwig & Fils Inc.*** Large table lamp, **Dean Trimble Imports.*** Vinyl on chairs by **Gilford Inc.*** Candlesticks, **Iittala U.S.A. Ltd.**

Pages 66-67: Carpet by **Edward Fields.*** Sofas, **Fine Arts Furniture Inc.*** "Cobblestone Velvet" sofa fabric, **First Editions.*** Lucite chair, **Paul M. Jones Inc.*** Tables from **Karl Springer Ltd.*** Chairs covered with Ultrasuede by **Quantum Designs.*** Oriental accessories by **Normand Maxon Ltd.** at 167 E. 61st St., N.Y.C. 10021.

Top right: Vinyl suede wallcovering, **J.H. Thorp Co.*** Buffet and dining chairs, **John Mascheroni Inc.*** Mirror and dining table, **Paul M. Jones Inc.*** Lighting fixture, **Vladimir Kagan Designs Inc.*** Vertical Blinds, **Holland Shade Co.***

Page 68—top: "Bamboo Garden" fabric, **Arthur H. Lee & Jofa Inc.*** Night tables and bench custom-designed by Bebe Winkler. Bench fabric and wallpaper by **Clarence House.*** Lamp bases, **Keramos Inc.*** *Bottom:* "Flowerful Grotto" quilted cotton print fabric, **Robert Allen Fabrics.*** Plain and checked fabrics by **Westgate Fabrics.*** Welting trim by **Standard Trimming Corp.*** Coffee table, antique.

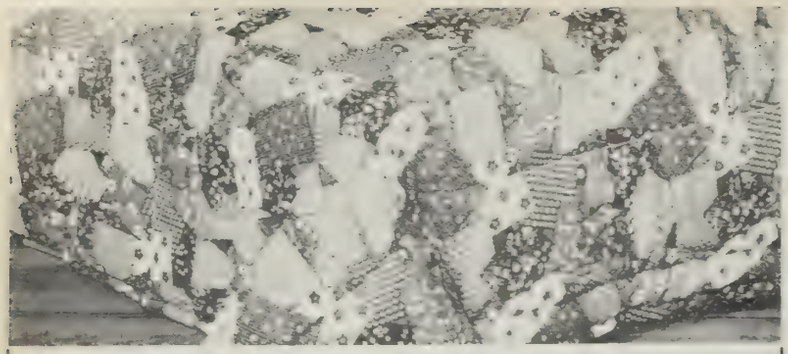
Page 69: Four-poster bed, **Lewis Mittman Inc.*** Lacquered linen desk, white pressed-leather night tables and lamps by **Karl Springer Ltd.*** Chair, **Houston Upholstery Co. Inc.;** print velvet by **First Editions.*** "Royal Pearl" quilted bedspread, flat sheet, pillow cases, and "Pearl" cases and fitted sheet from "String of Pearls" collection, **Cannon Mills Inc.** Stainless steel blinds, **Weavers Domain.*** Carpeting, **Stark Carpet Corp.***

Pages 70-73—Chatain

Living room: "Sultan" wallpaper and fabric, **C.W. Stockwell Co.*** Shade cloth, **Window Shade Manufacturers Association.** Carpeting by **Karastan.** Wood armchair, **The McGuire Co.;*** side chair, antique. Secretary designed by Remy Chatain. Sofa and leather fabric from **Avery Boardman Ltd.*** Chair and ottoman. **Wales Furniture Inc.*** Custom-made pine buffet, Indian paintings and drawings are from the

(Continued on page 166)

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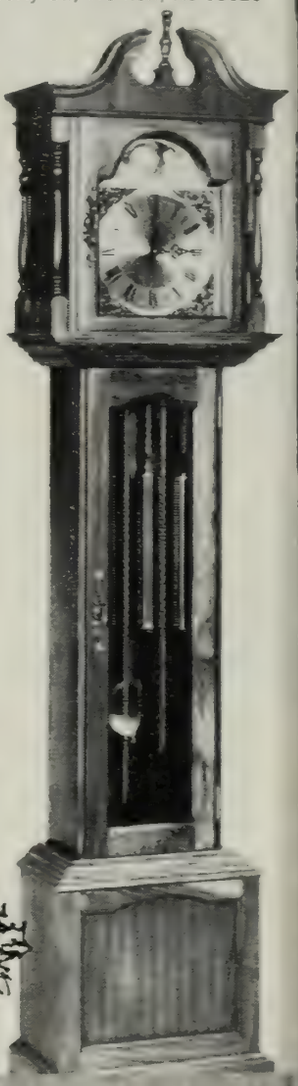
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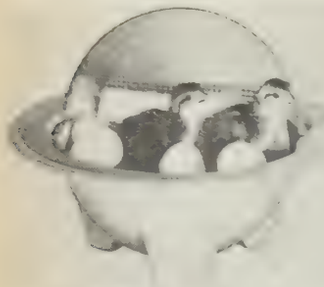
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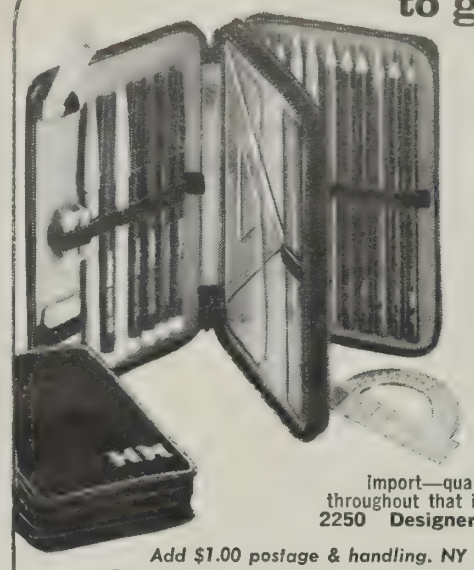


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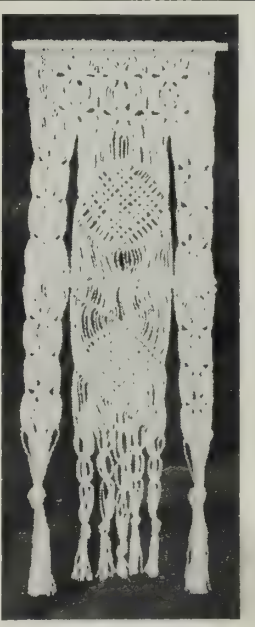


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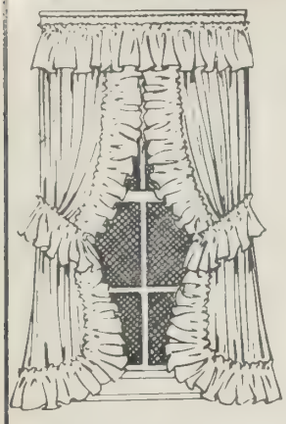
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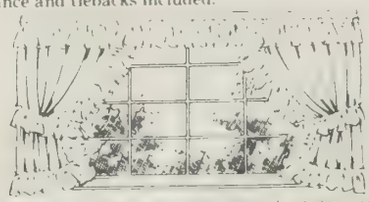
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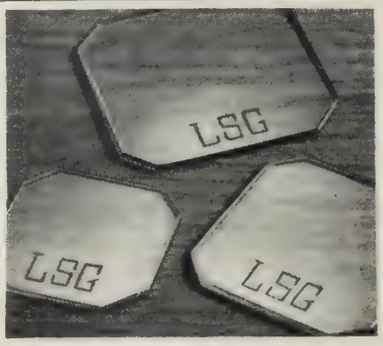


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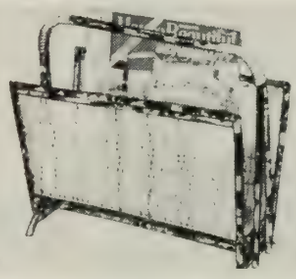


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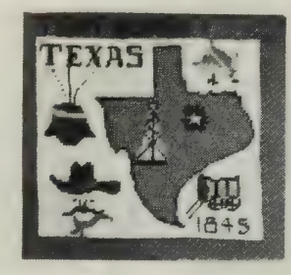


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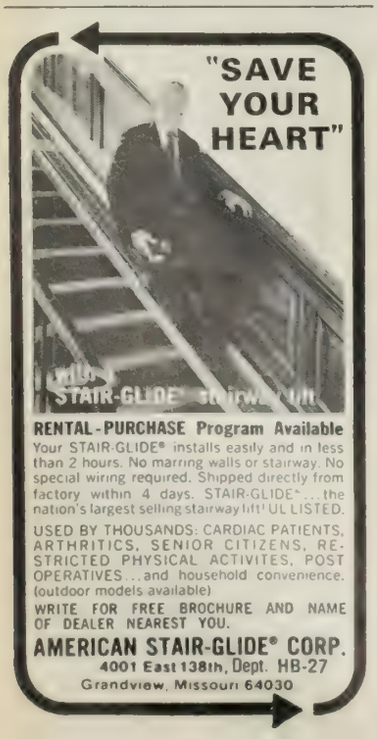


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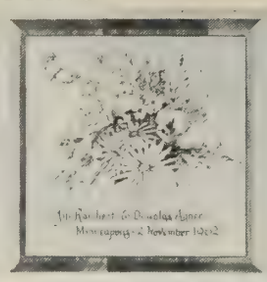


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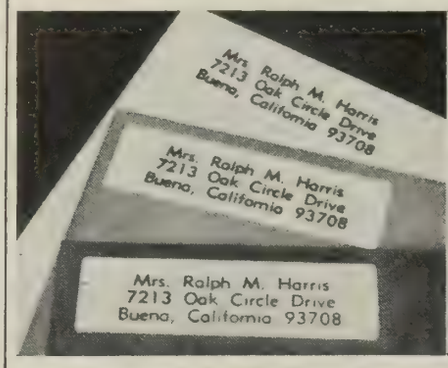
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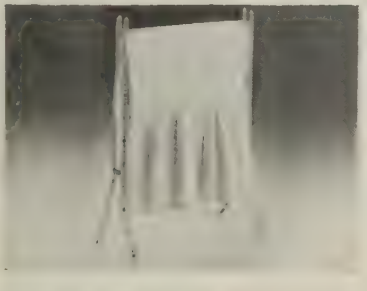
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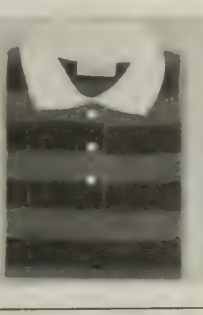
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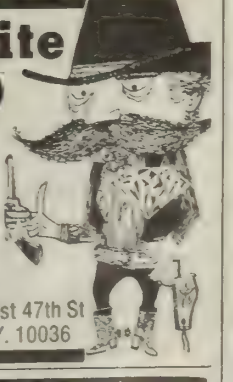
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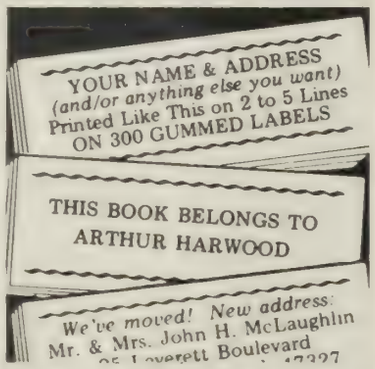
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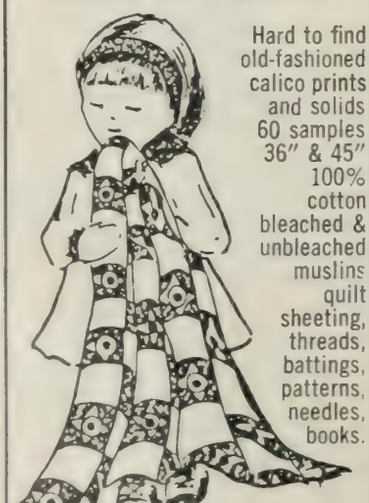


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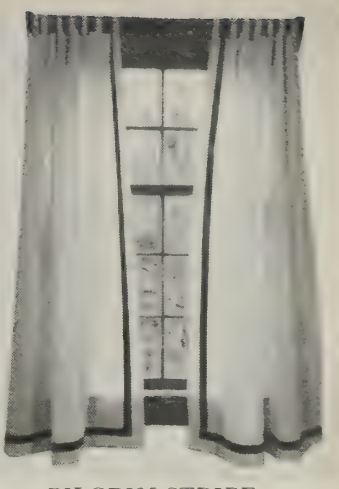
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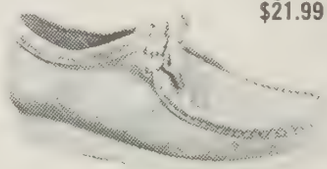
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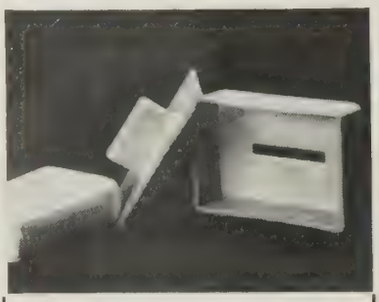
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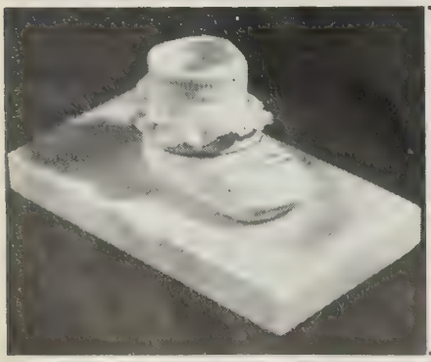
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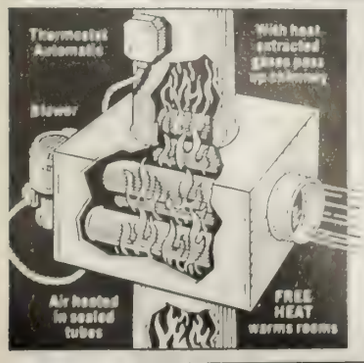
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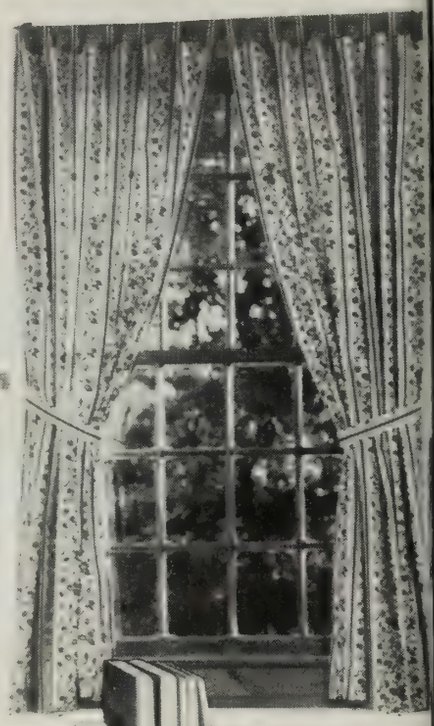
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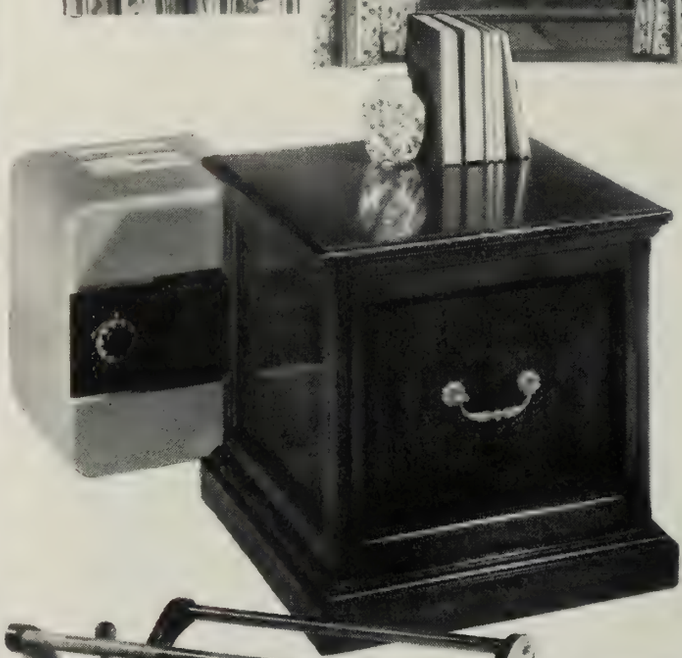
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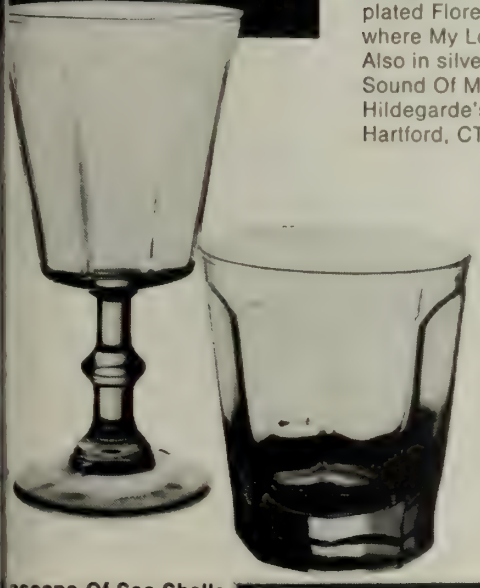
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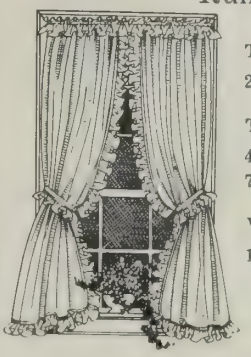


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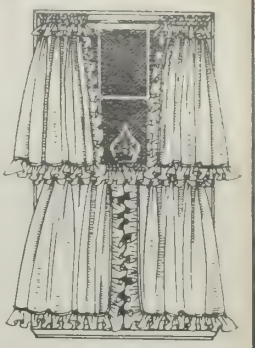


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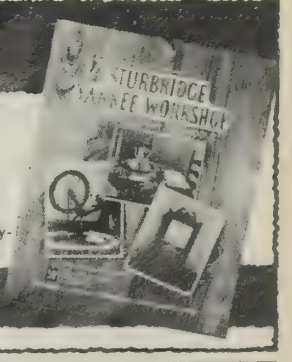
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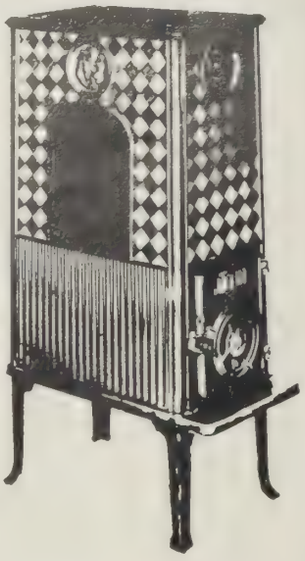
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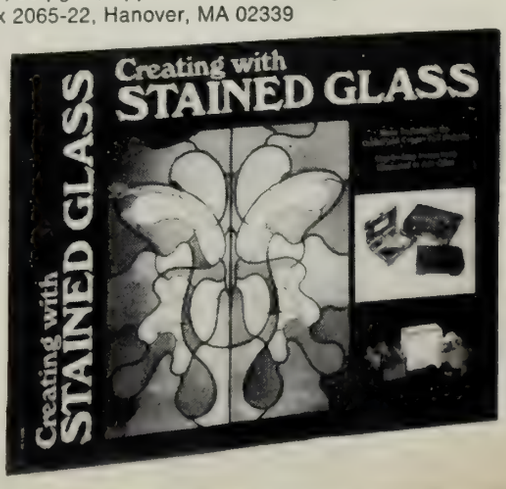


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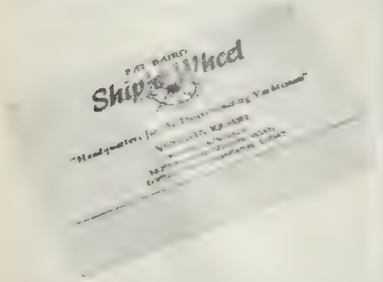


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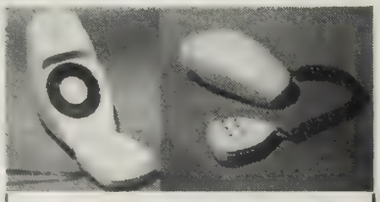
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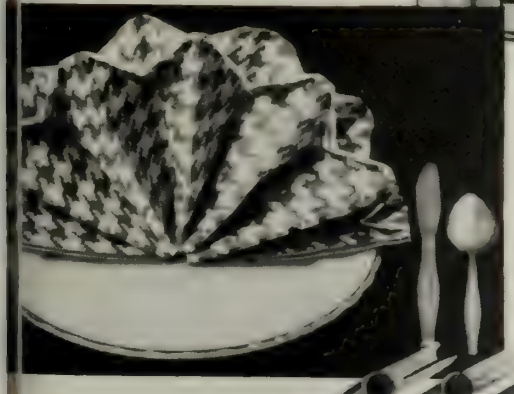
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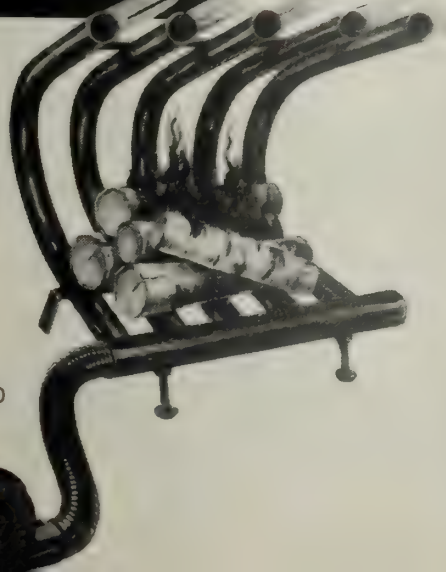


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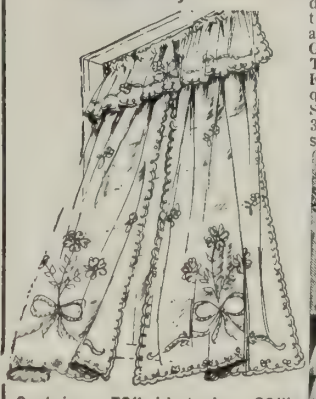




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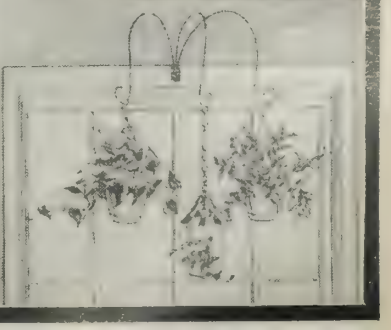
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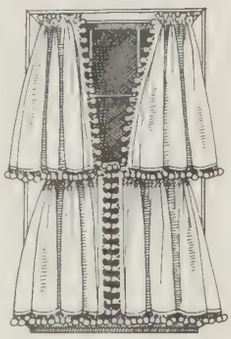


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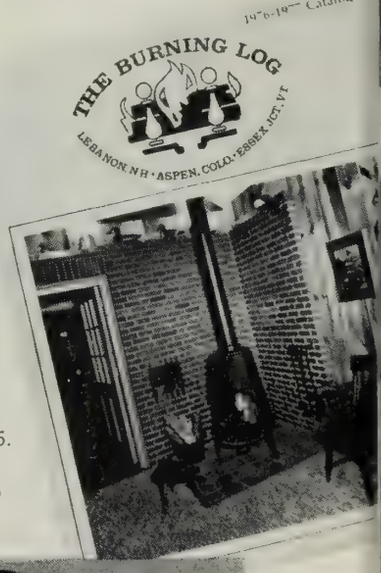
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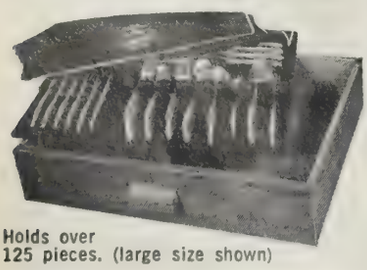
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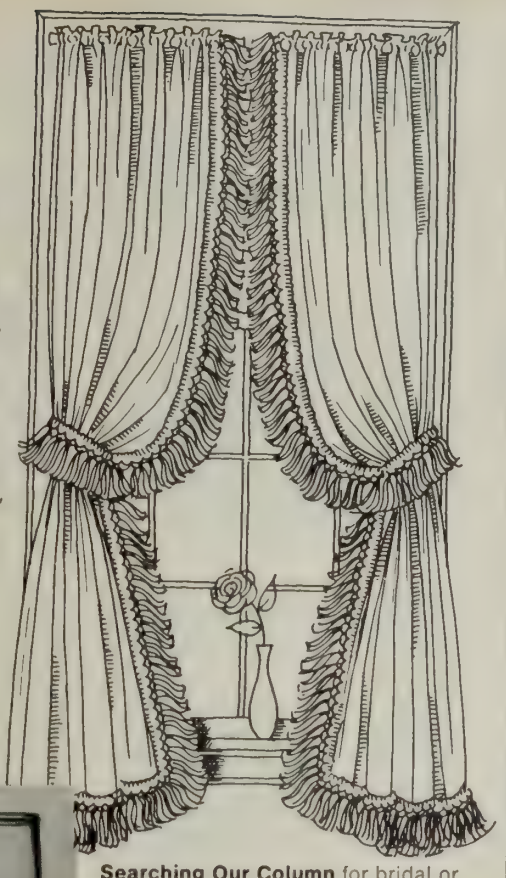
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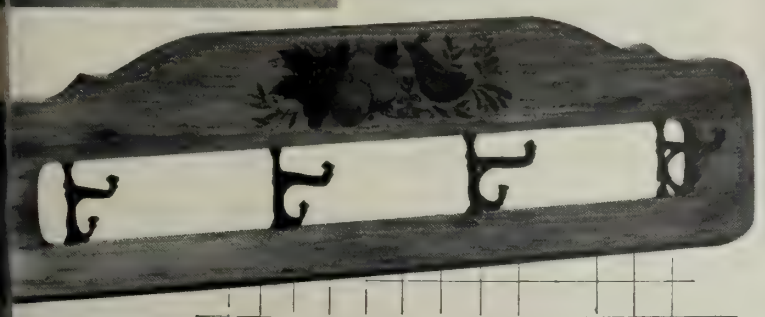
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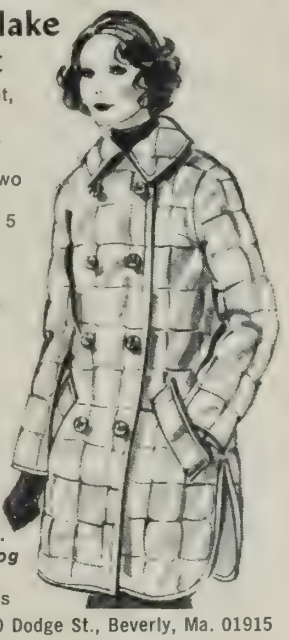
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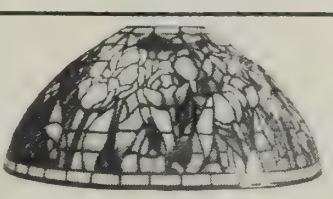
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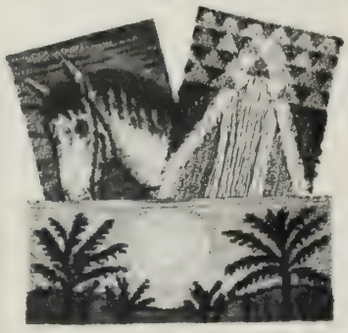
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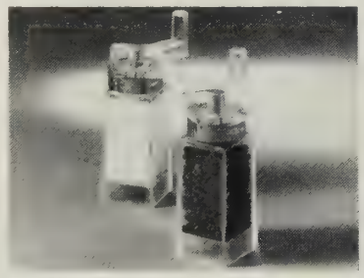
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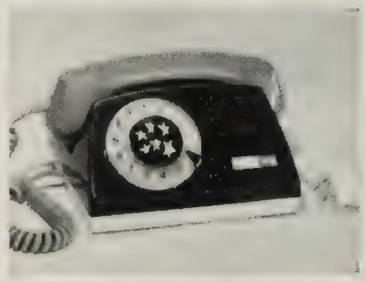
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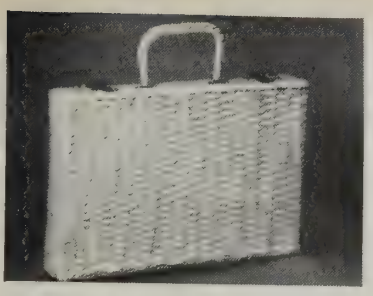
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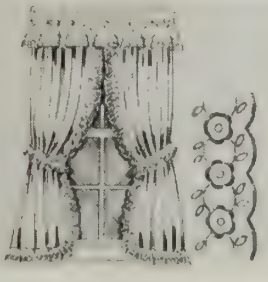
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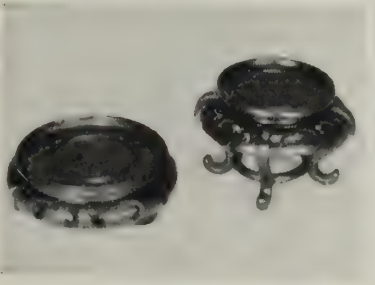
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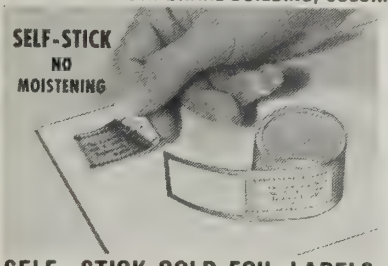
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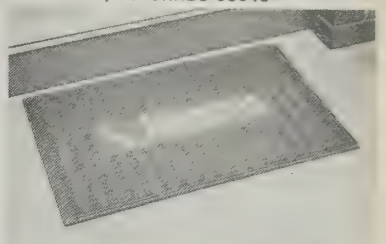
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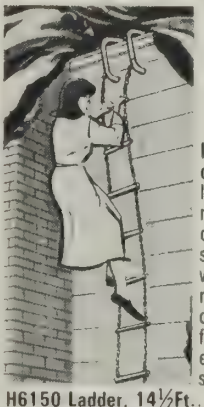
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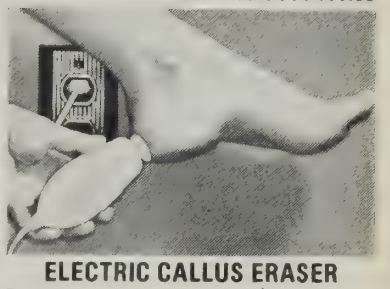
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For your own home and for gifts! Tough, springy vinyl tips trap sand, grass, dirt. Self-draining. Name is molded in white letters (max. 17) on blue, green, red, brown or black mat. 19" x 30". Specify name and color. 4-6 weeks delivery.
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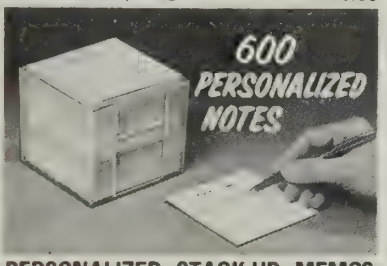
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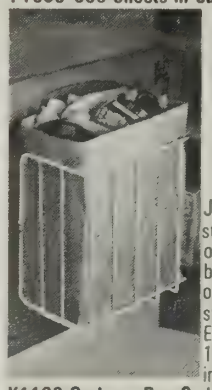
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Your name printed in flowing black letters on a rainbow of 600 pink, green and yellow memo sheets. Crystal clear cube measures 3⅞" x 3⅞" x 3½"; lets you pick out one sheet at a time. For home or office. Print name.
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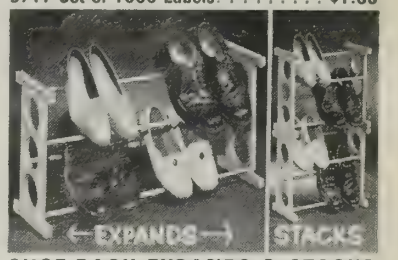
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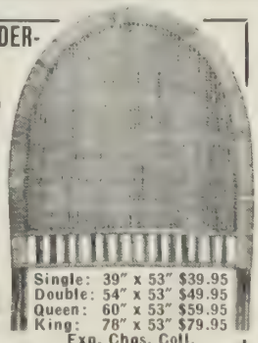
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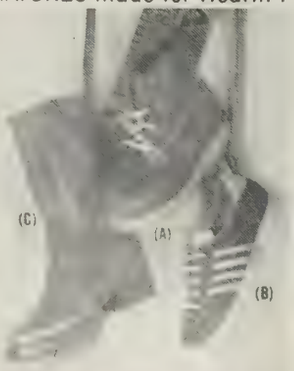
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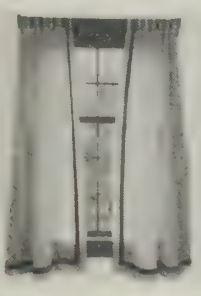
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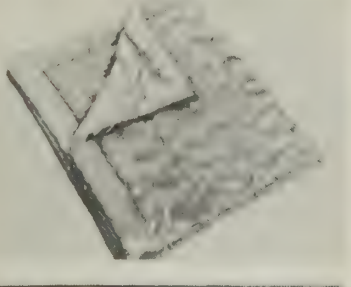
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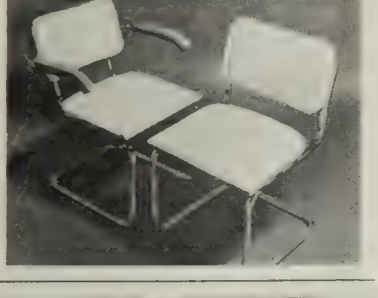
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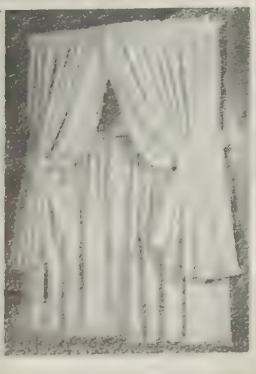
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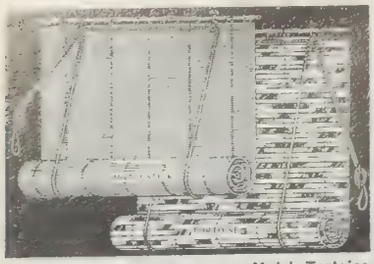
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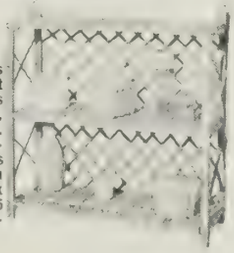


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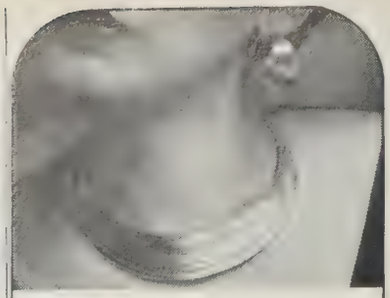
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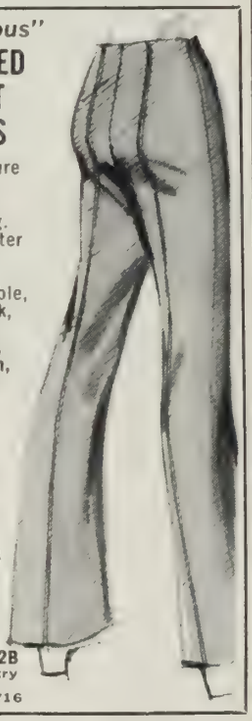
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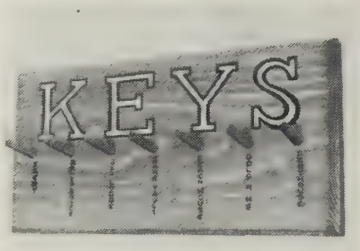
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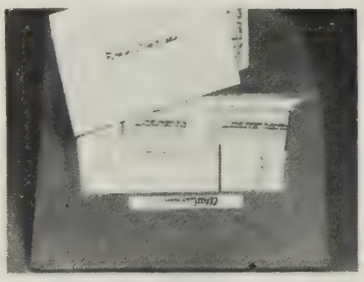
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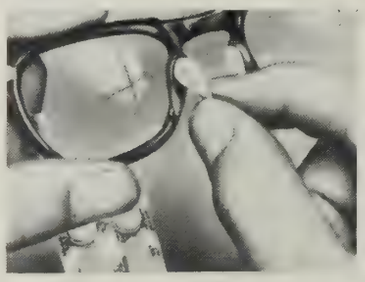
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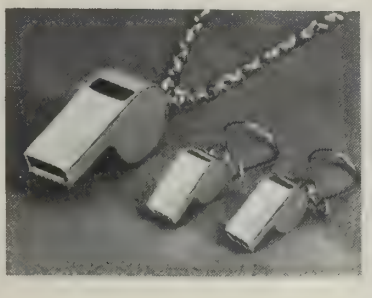
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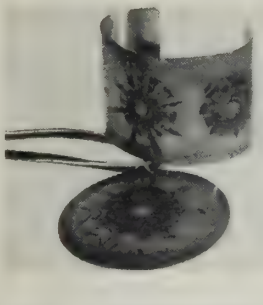


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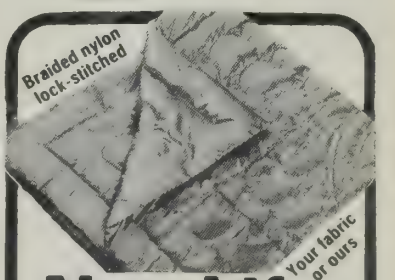


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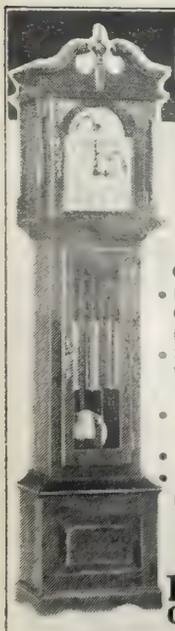
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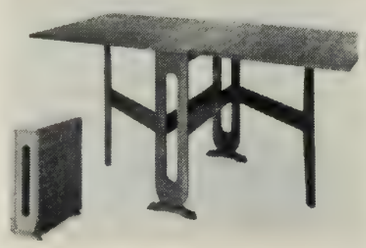
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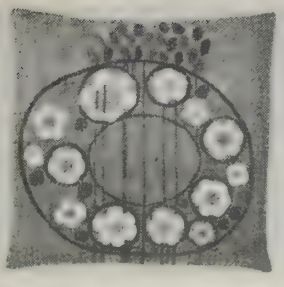
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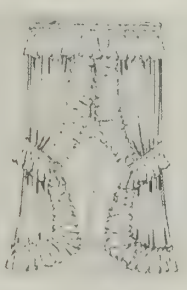
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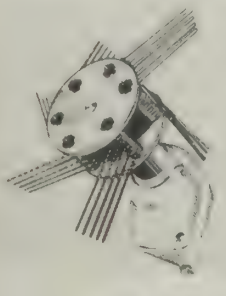
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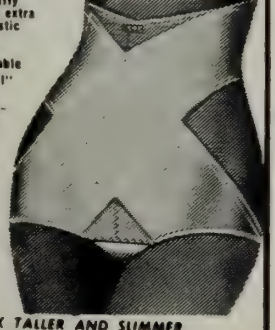
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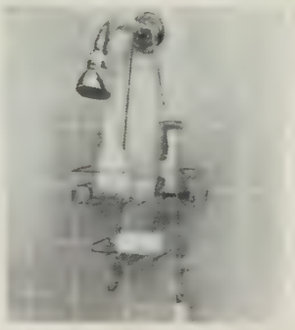
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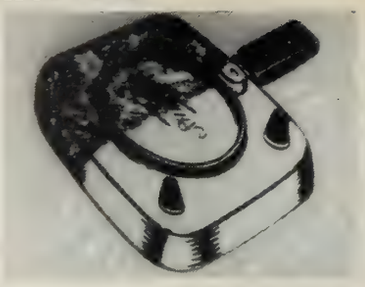
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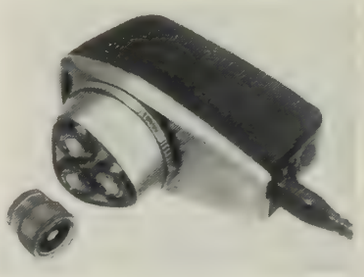
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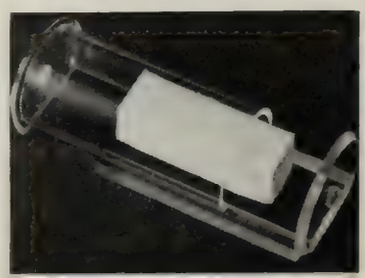
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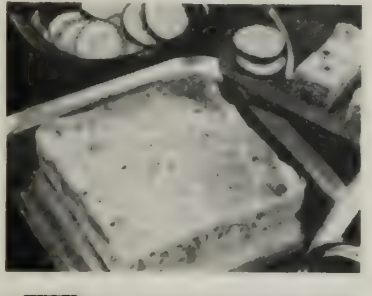
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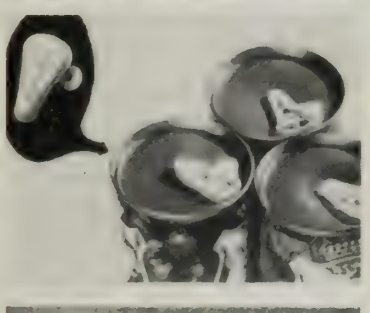
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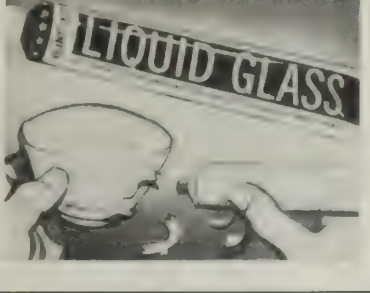
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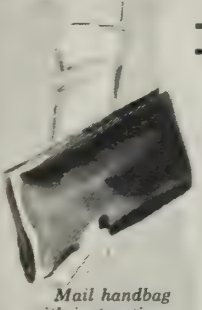
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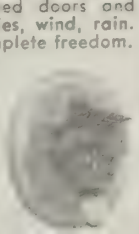


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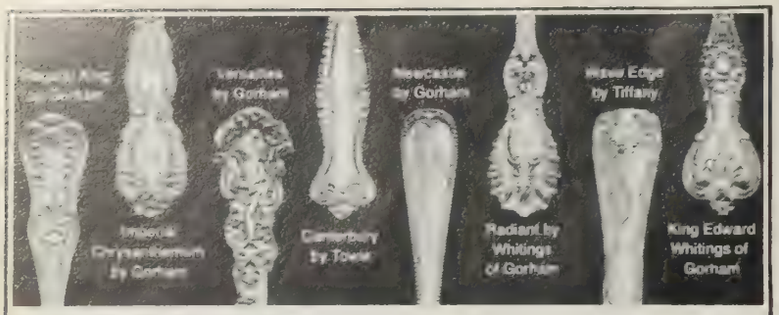
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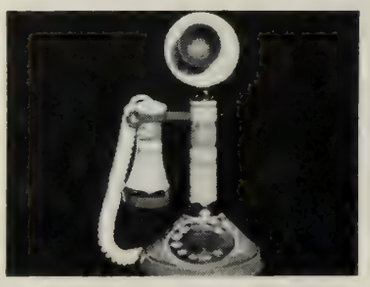
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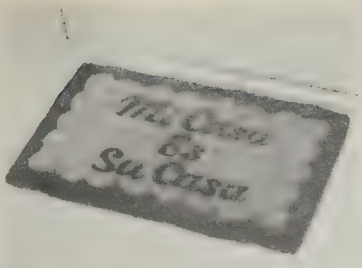


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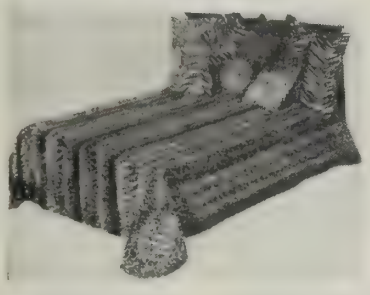
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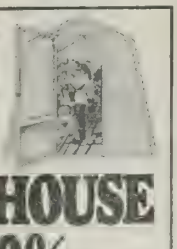


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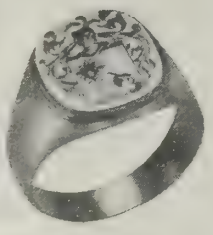


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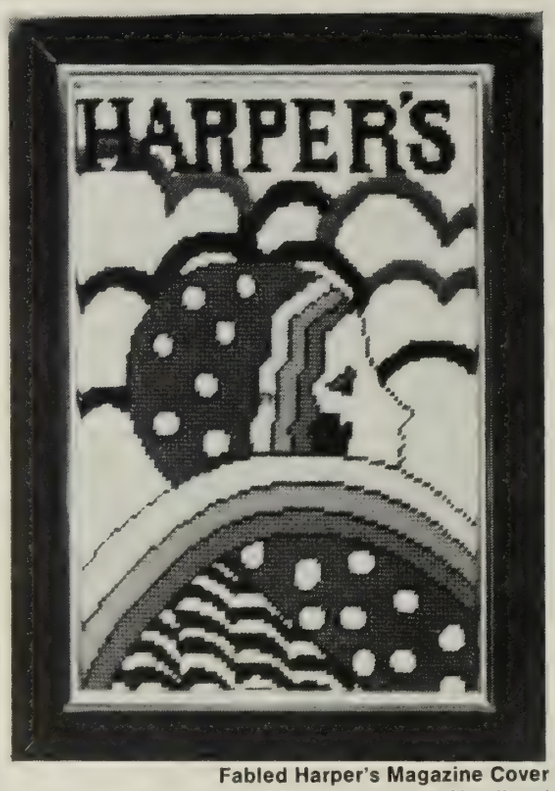
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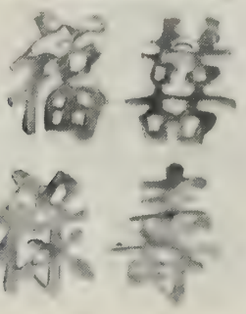
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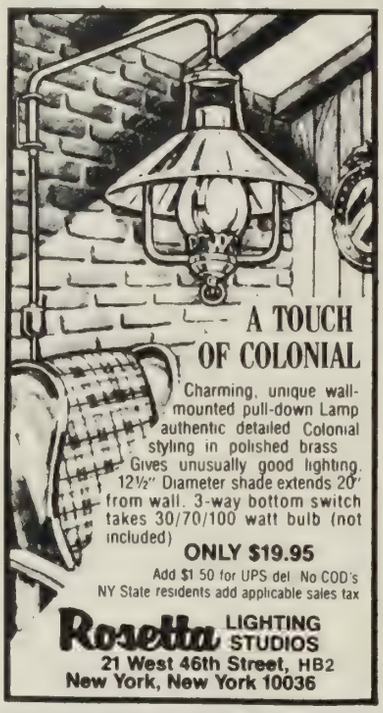
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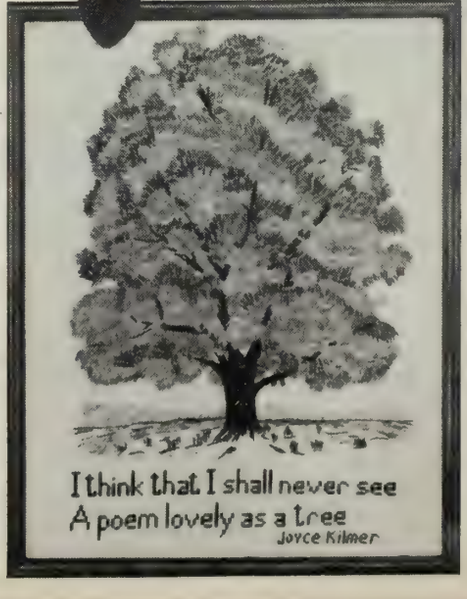


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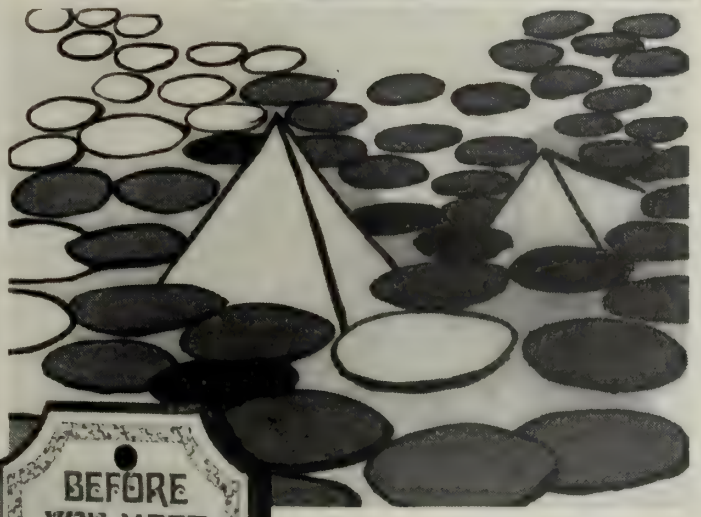


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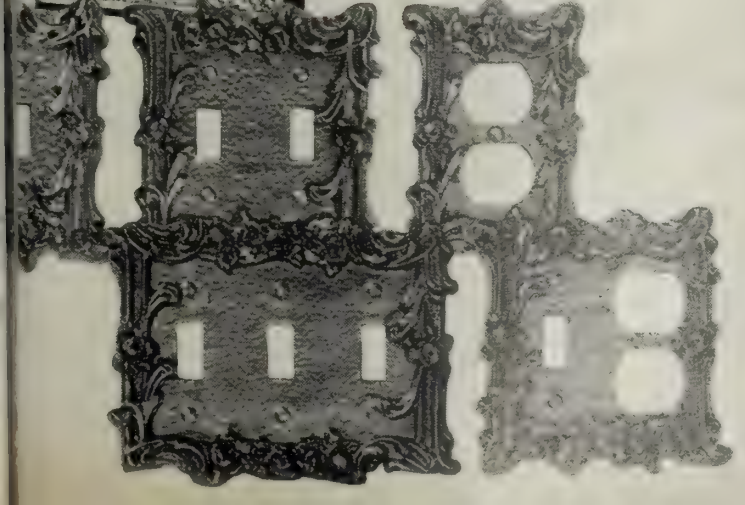
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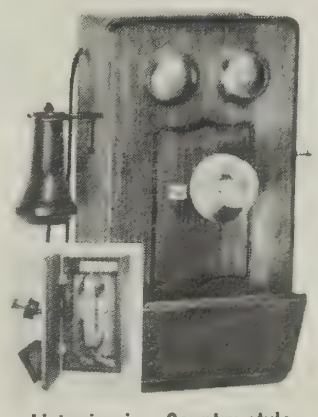
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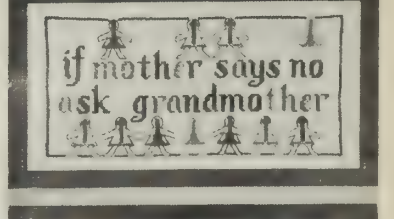


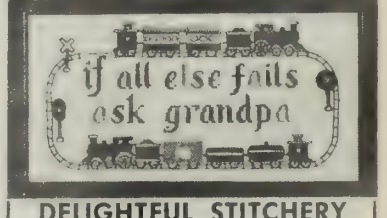
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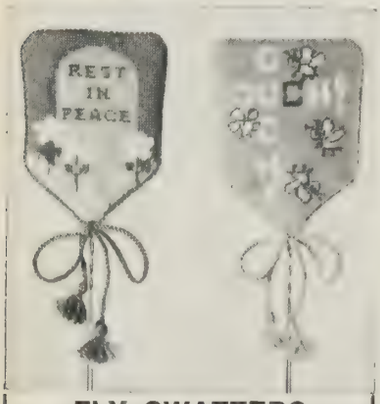
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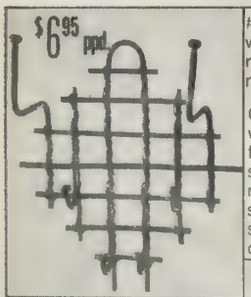
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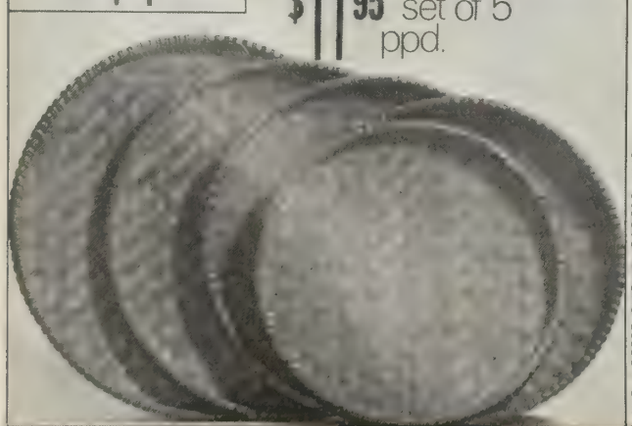
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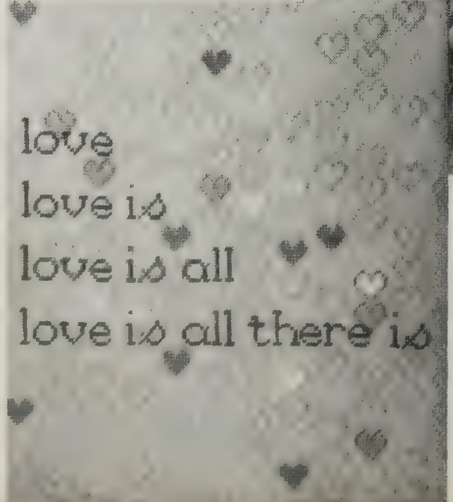
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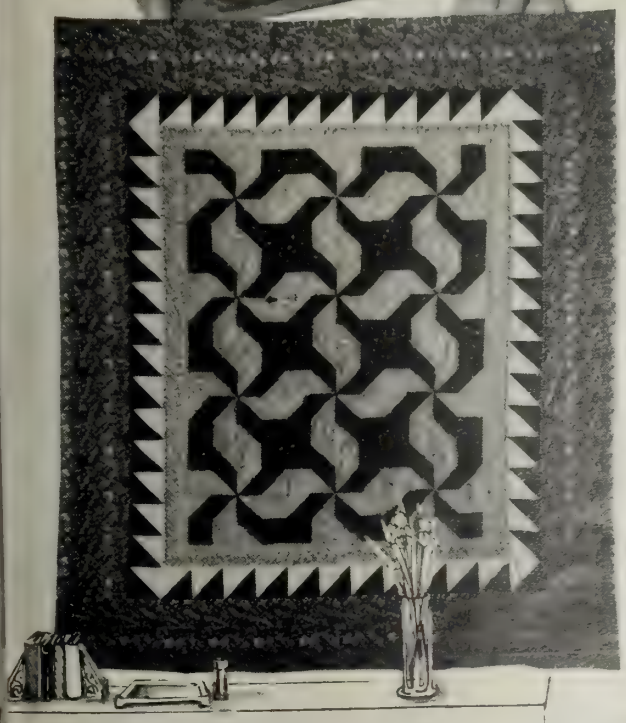


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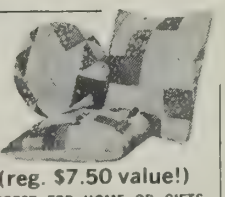
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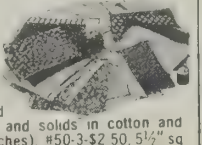
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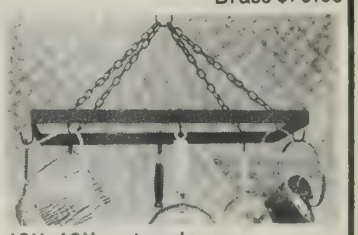
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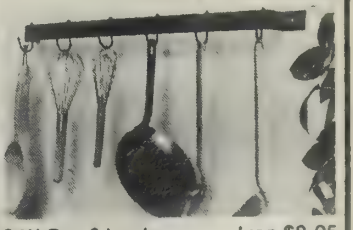
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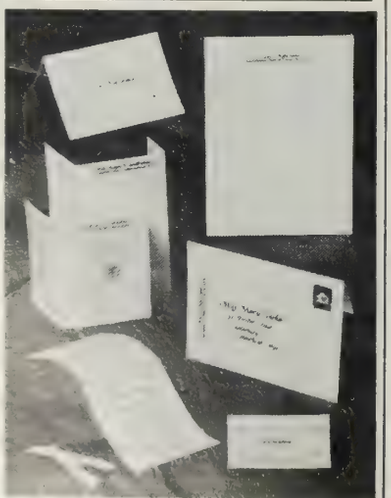
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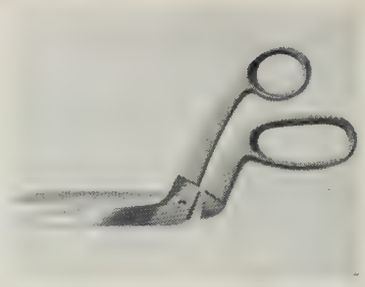
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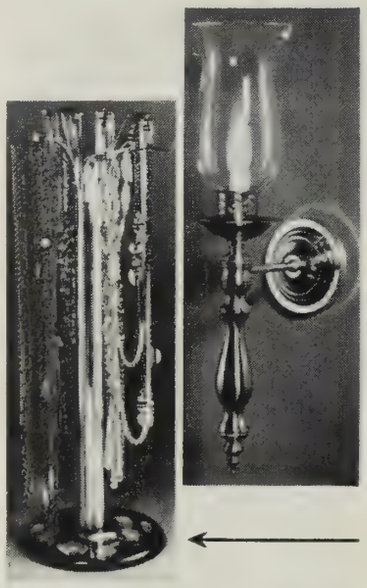
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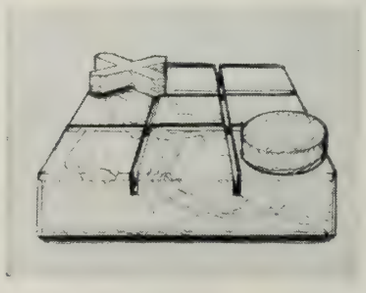
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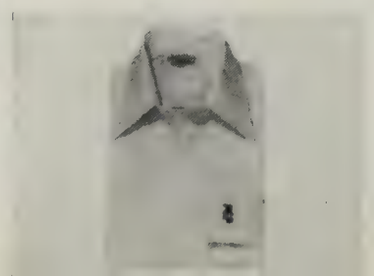
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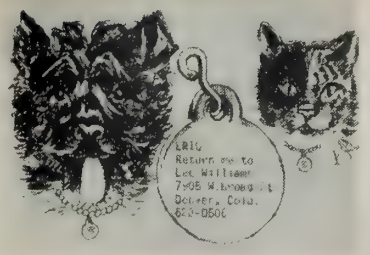


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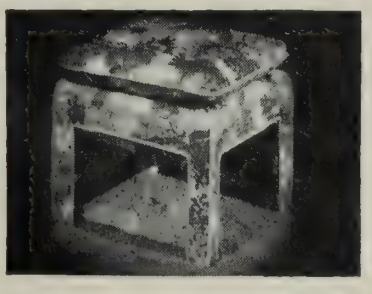


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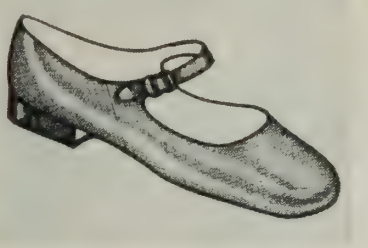
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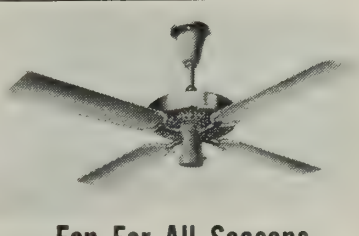
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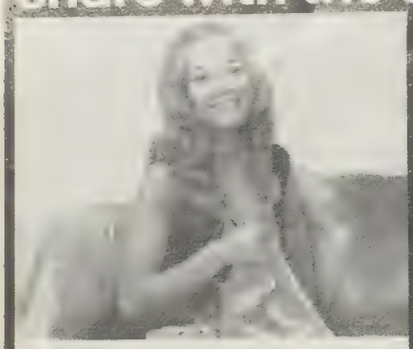
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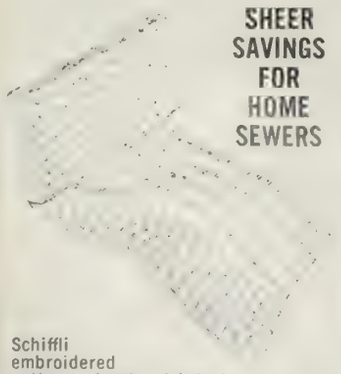
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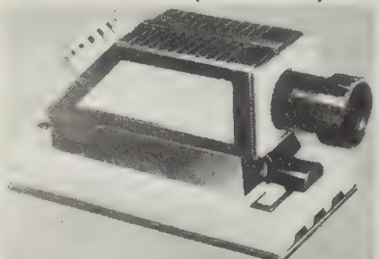


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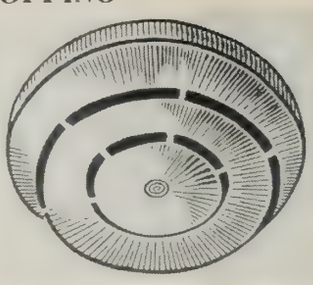
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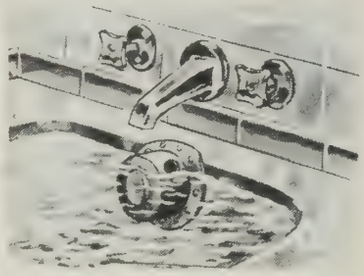
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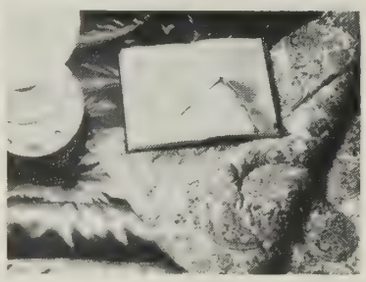
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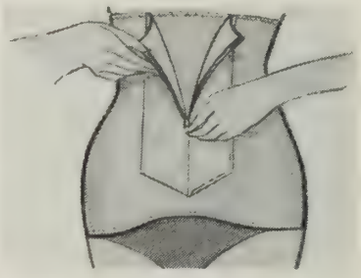


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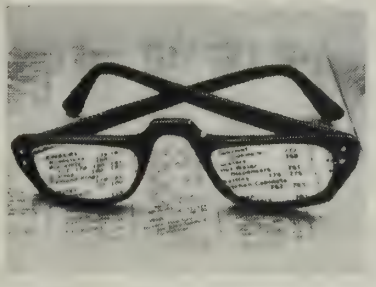


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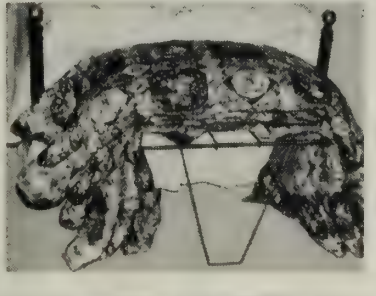
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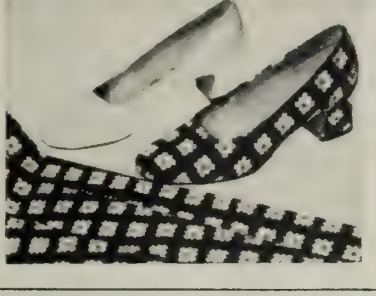
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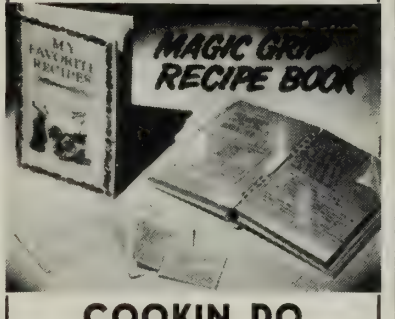


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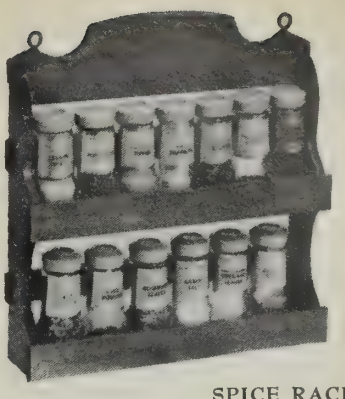
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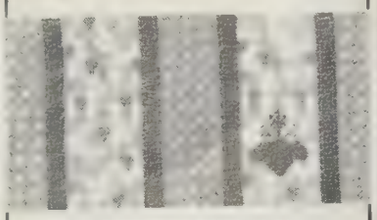
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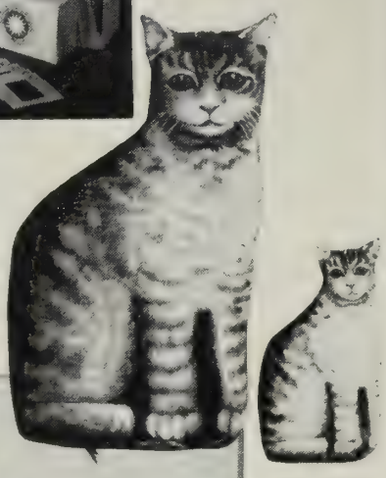
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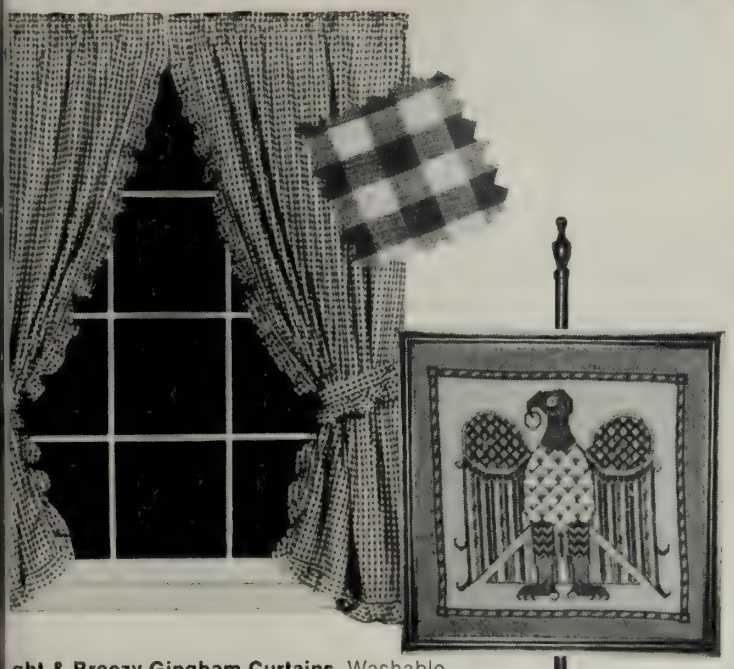


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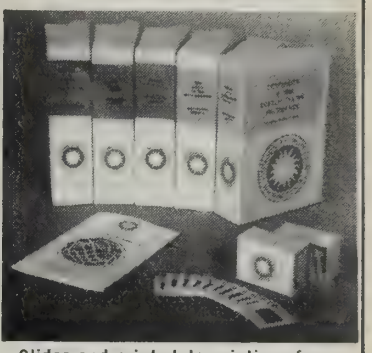


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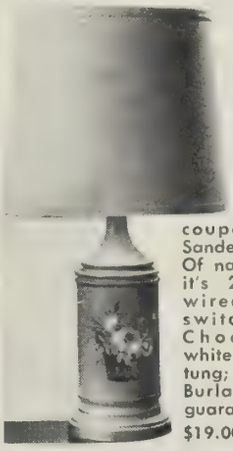
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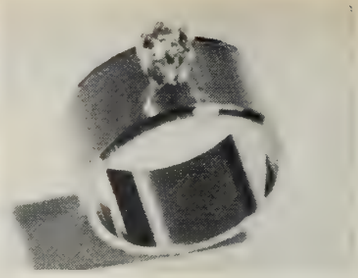


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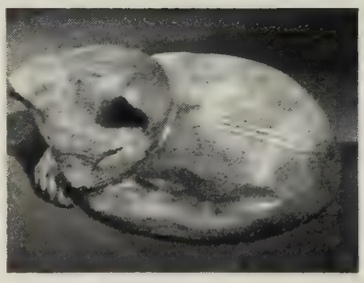




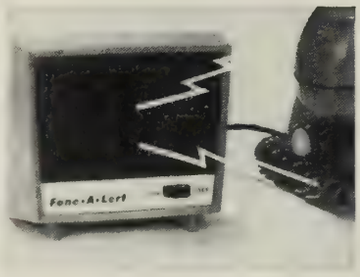
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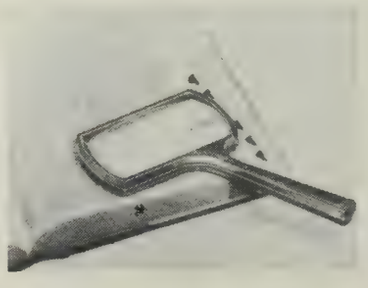
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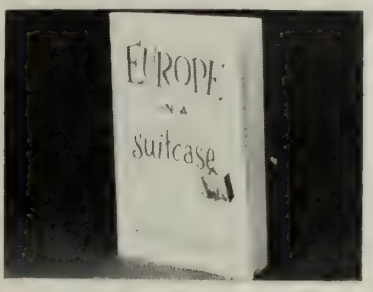
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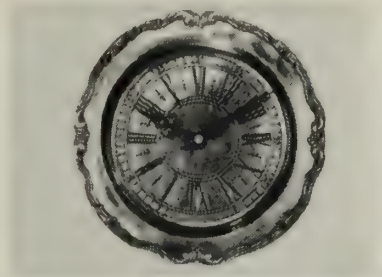
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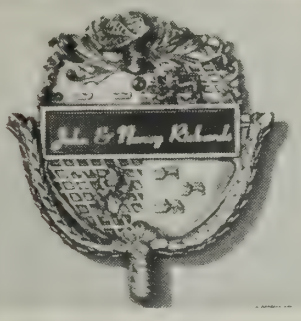




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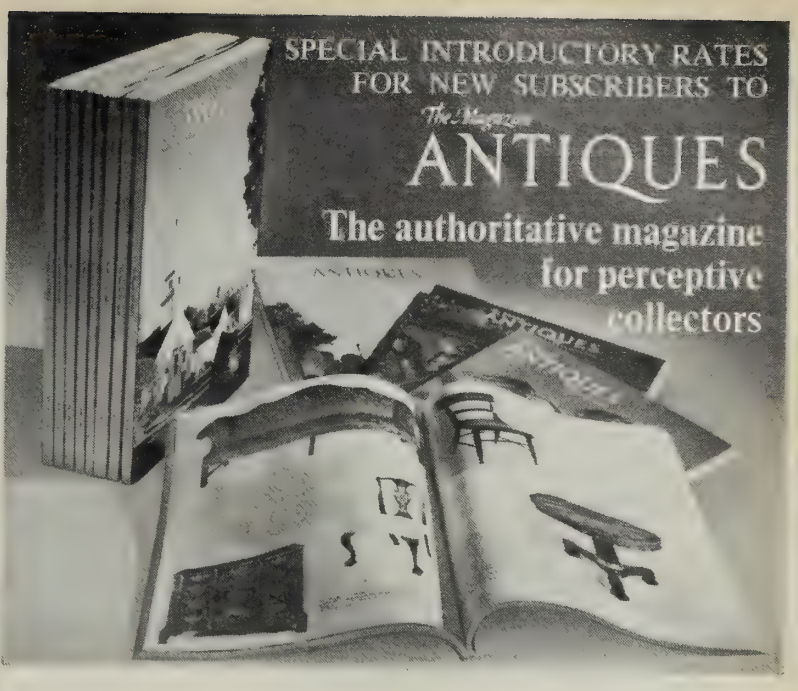


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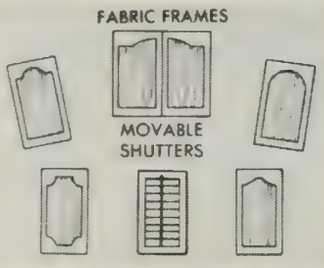
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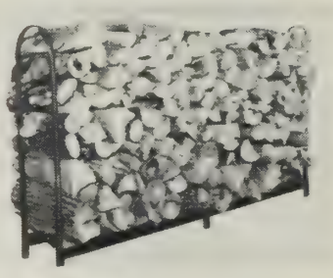
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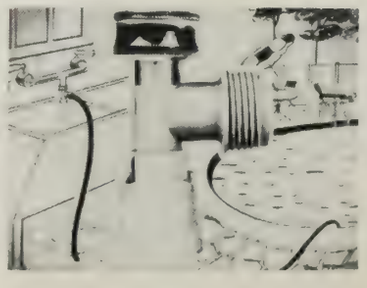
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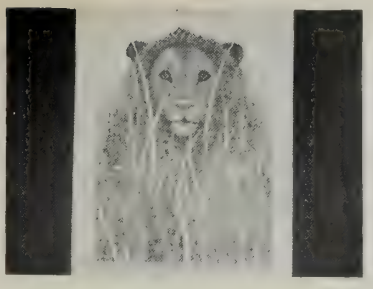


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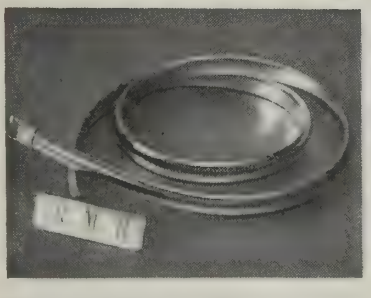


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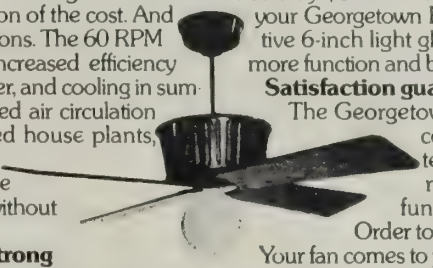


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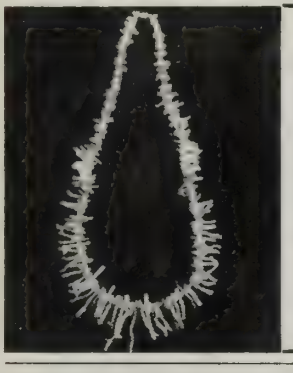
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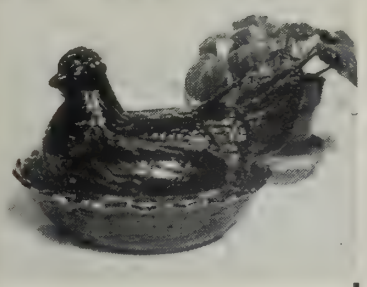


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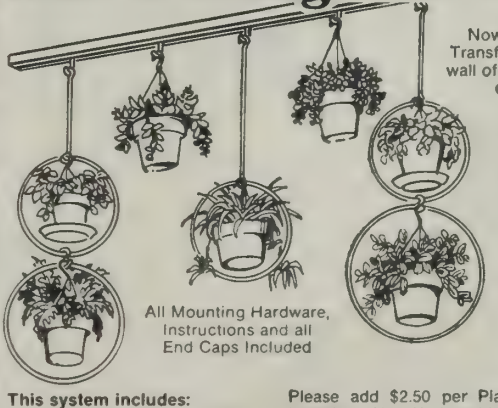
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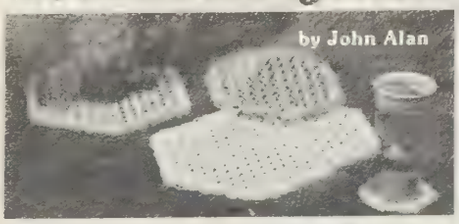
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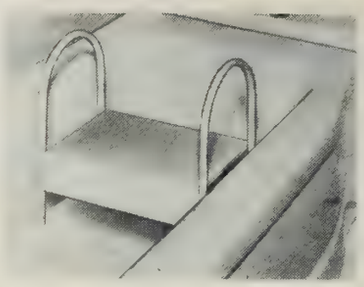
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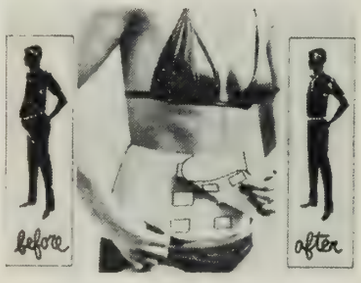
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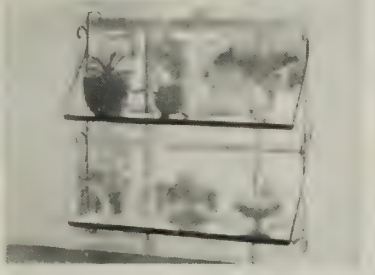
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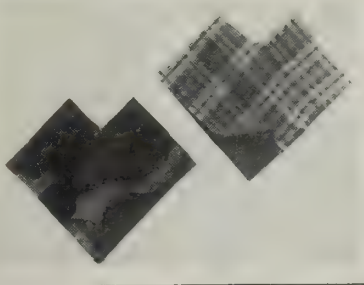
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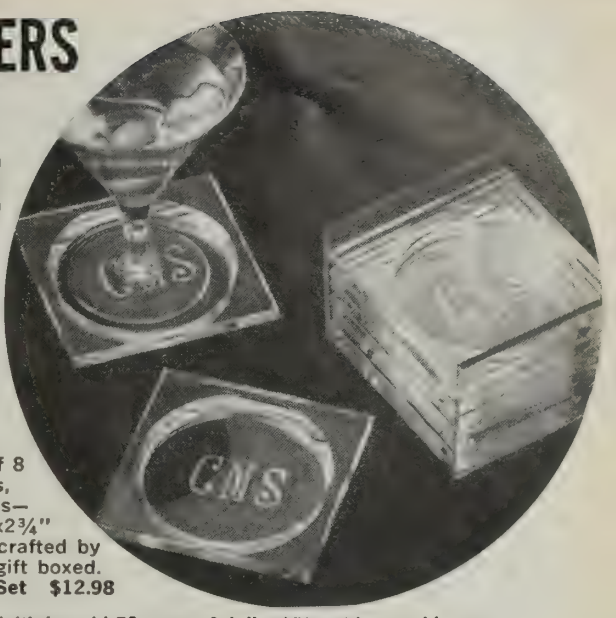
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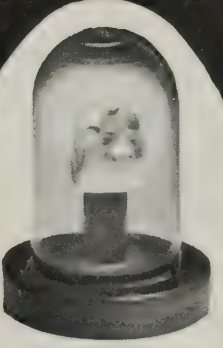
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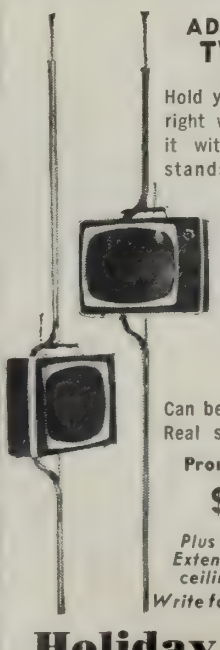
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Hold your portable TV right where you want it without tables or stands. Takes any width, up to 14" deep, 17" high. Brass tone finish pole has spring tension rod to adjust to 7½ to 8½ ft. ceiling heights. Can be set Hi or Low. Real space saver!

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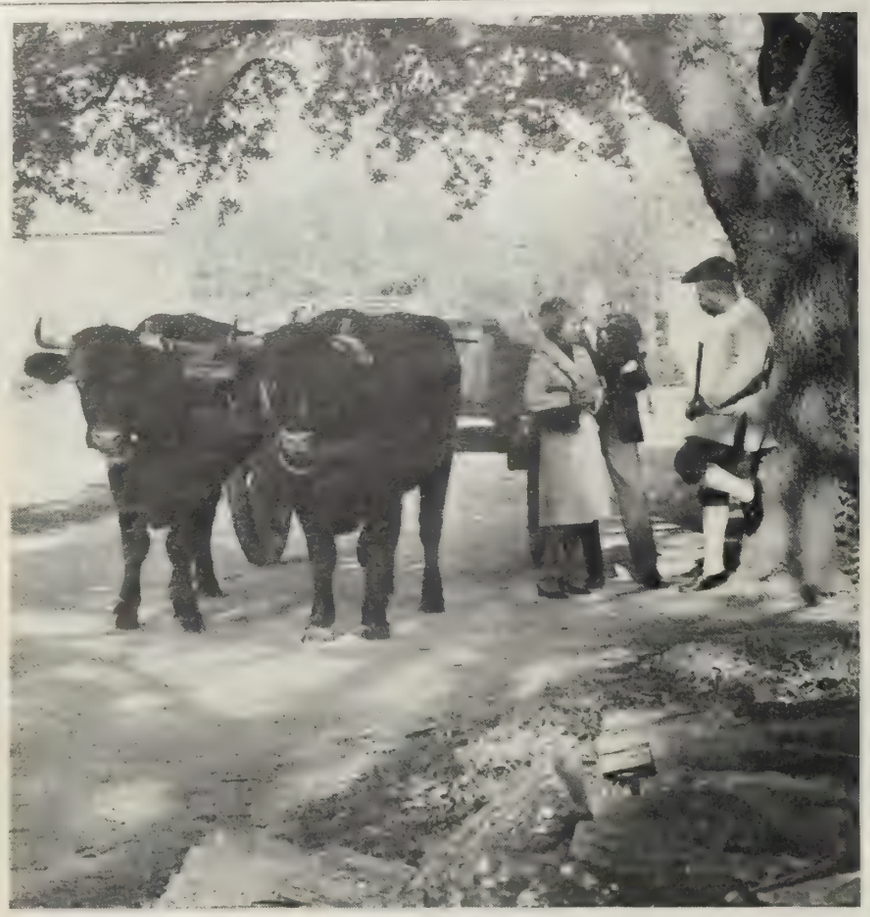
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FOOD

Continued from page 121

container or sealed plastic bag. Freeze. All citrus fruit rinds can be candied (*page 120*) and lemon rind can be used (as a twist) in drinks such as martinis.

ABOUT TANGERINES

There are four categories of "tangerine" grown in California and Arizona. Nevertheless, they all travel under the name "tangerine." Correctly, however, they are: Mandarins—light orange color with a mild sweet flavor and few seeds; Tangerines—a deep orange color, slightly pebbled skin, very sweet; Tangelos—a cross between a tangerine and grapefruit, the Minneola easily recognized by its elongated neck and sweet-tart flavor, the Orlando by its tight skin and less sweet flavor; Temple—a cross between an orange and a tangerine (tangor), resembles an orange with a pleasant blend of both flavors.

THE PERSONAL PALETTE

Continued from page 122

floral brocades and cameo prints, set against the strong background of woods like rosewood, fruitwood and maple, add to the emphatic statement. And, to lend the ever-necessary eclectic touch, try a collection of modern silver or rose-gold sculpture. Your carpeting should have an offbeat strength in muted colors—Orientals or deep blue broadlooms.

PERSONALITY NO. 4—Fall: You have the strong hair and skin colorings that allow freedom in eclectic decorating and a rich, varied palette. Salmon, orange, pumpkin and brick all add to your basic personality colors: citron yellow and bright gold. Offset your accent colors of lime, rich green, periwinkle and iridescent blue with soft beige and browns. The No. 4 Fall Woman loves textured fabrics, and prints in the abstract realm will enhance you both physically and psychically. Your woods are warm redwood, cherry and pine, splashed with the brilliance of copper, bronze and mellow antique gold. Because of your strong coloring, you can feel free to indulge your personal taste for mixing periods in an eclectic blend.

PERSONALITY NO. 4—Winter: The No. 4 Woman's love of contemporary furnishings and abstracts blends perfectly with winter's dark hair and dramatic eyes. Sharp, primary colors will show off your decisive looks: true reds, yellows, pinks, blues, greens and purples. You are especially drawn to and enhanced by stark white contrasted with navy or black. Your modern mood surfaces in bold checks, plaids and geometrics in satins, velvets, suedes and tissue wools. Chrome, silver and white gold continue the contemporary theme, highlighted against the dark grains of deep mahogany and walnut. You, more than any other seasonal type, are especially drawn to exotic Oriental pieces with dramatic flair.

As we said before, research has shown that when women decorate with colors and styles in tune with their psychical and physical personalities, they are productive, comfortable and happy. So look around you. If you have a room that never entirely pleased you, maybe it's because you've decorated to someone else's personality—and it's time for a change.

VANDERBILT

Continued from page 77

original colorations and they didn't do so well. Certainly everyone isn't going to accept my choices, but I'm glad when people respond to them the same way I do.

"From a merchandising point of view there always has to be something new, but I don't think in terms of what's *in* or what's *out*. What's *in* may be something you don't relate to. And I don't think there are certain colors for spring and fall—if this happens in nature, organically, that's all right—but I can't think of color seasonally. It's year round.

"I have a watch collection coming out this spring in cyclamen, brilliant red with white, gray blue, white sprinkled with confetti—colors that make me joyous—and I think they'd be just as appropriate in a fall collection. For a fall sheet collection I've done pebbles on a sandy beach—a summery idea—but in pale, pearly sand colors that go with any kind of decoration, any time. China designs are for a lifespan, to use at Christmas or on summer patio tables. I paint the colors directly on it—that's marvelous because I can see what's going to happen on the finished piece.

'I can't think of color seasonally. It's year round'

"Very early on, my color sense changed when I saw bougainvillea against an adobe wall in Mexico. It was like having a door opened to see such freedom and spontaneity in color—houses painted in lavender and strawberries-and-cream color. I know this has influenced me in the way I work with color, and in the seven years I've been designing I feel that people generally are becoming more relaxed and freer in their choice of color.

"They've become much freer, too, in relating fashion to home furnishings. I see drapery and upholstery prints that a few years ago you'd have thought were only for fashion. Eight years ago, when I wanted a wide checked gingham to put on the walls of my house in Southampton, I had to get dress goods from a department store. It was a narrow width, but it worked. Meantime I have done gingham designs for home furnishings, a free decoupage of tulips and primroses on a calico ground.

"You asked me if I thought there were certain classic colors. That's hard to say. Color exists as an entity and if certain colors become classics, it's only because a large majority of people relate to them. I suppose the classics would be colors that don't intrude themselves, don't demand much attention from the eye. Beige would be one of them. A lot of people who don't relate to color at all will accept this. That's also probably why brown is such a popular color and gray, which is an enormously popular color in fashion, goes into the same category. If these are classics, they are shades that to my eye are the most colorless ones."

6 RHODODENDRON & 6 AZALEAS

Strong 1-yr. transplants 4" to 8" tall. Mass of roots, large leaves. Rhododendron from red flowering stock. Azalea, hardy, mixed colors. FREE CATALOG. Postpaid planting time. No C.O.D.'s. Pa. destinations add 6% tax

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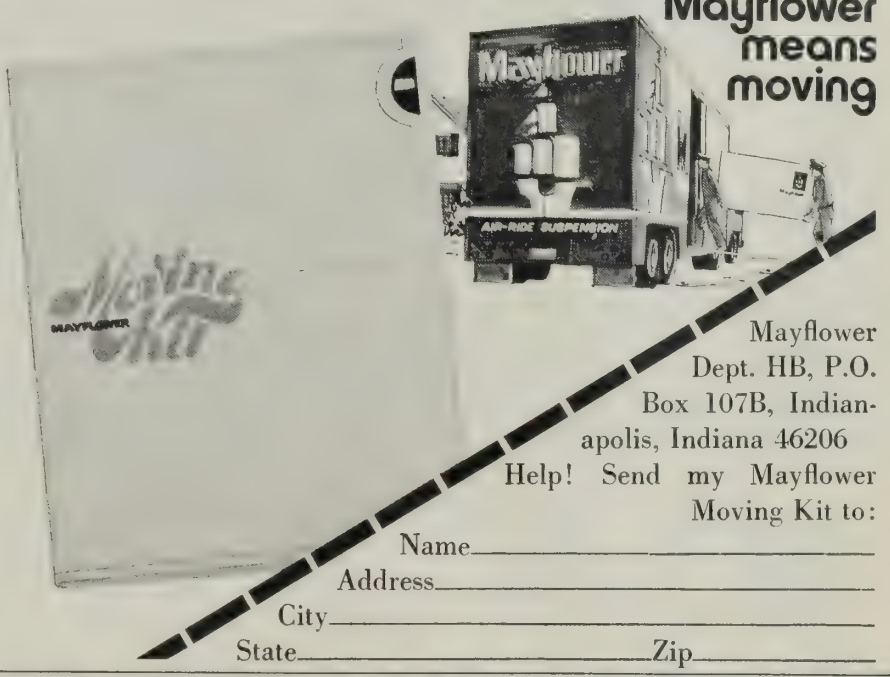
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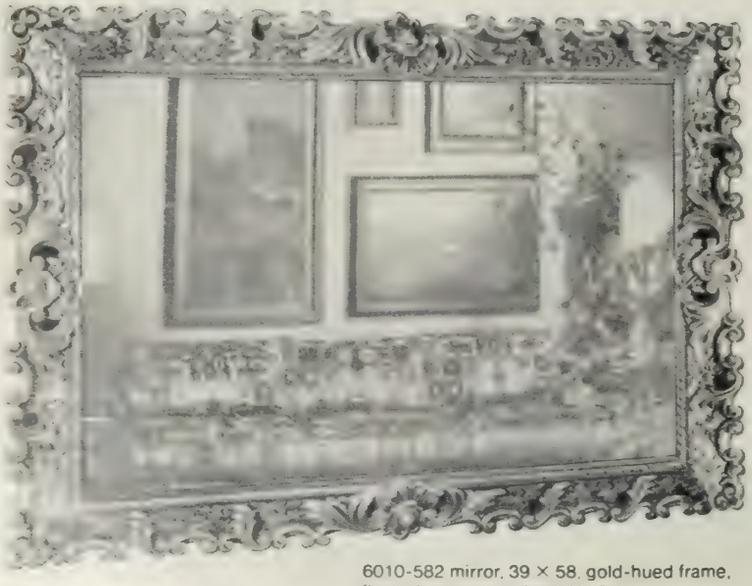
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PRODUCT INFORMATION

Continued from page 125

collection of Remy Chatain. Tree, **Renny,** 251 E. 62nd St., N.Y.C. 10021. Coffee table, side table, desk lamp, china and all accessories, antique.

Dining room: "Royal Hunt" wallpaper and "Sultan" fabric on chair seats, **C.W. Stockwell Co.*** Mirror, **Bac Street,** 8428 Melrose Place, Los Angeles 90069. Carpet, **Karastan.** Plant, **Renny.**

Bedroom: "Bombay" wallpaper and bedspread fabric; "Bombay Grill" wallpaper, **C.W. Stockwell Co.***Area rug, **Karastan.** Night stand and brass lamps, antique.

Pages 78-83—Bold

Pages 78-79: Portuguese needlepoint rug and large geometric rug, **Stark Carpets.*** Louis XV chairs, **Roundtree Country Reproductions Inc.*** Green St. Thomas sofa and blue-tufted Chesterfield sofa custom-made by **Thomas DeAngelis.*** Modular ottoman and couch are custom-made by **Walter Rinns.*** Ribbon chair designed by Pierre Paulin through **Airborne Designs.*** Fabric on St. Thomas sofa and Louis XV chairs, **Clarence House.*** Square coffee table, **Intrex Inc.*** Hexagonal coffee table, **Directional Furniture.*** Suede wall covering, **Gilford.*** Plexiglas window fabrication designed by Richard Ohrbach and made by Sys Cohen, **Sysro.** The tables are made of **Gerber Metal.** Track lighting, **Lighting Services Engineers.*** Arc lamp, **Atelier International.*** All baskets, **Cherchez,** 864 Lexington Ave., N.Y.C. 10021. Plants, **Treemania Inc.,** 797 Sixth Ave., N.Y.C. 10009, and **Renny,** 251 E. 62nd St., N.Y.C. 10021.

Pages 80-81: Chairs custom-made by **Walter Rinns.*** Sofas custom-designed by **Thomas DeAngelis.*** Fabrics for chairs, pillows and sofas, **Clarence House.***

Page 82-83—top left and right: Wallcovering, drapery and fabric, **& Vice Versa.*** Ultrasuede bedspread fabric is through **Springs Mills.** Bed linens, **Pratesi,** 829 Madison Ave., N.Y.C. 10021. Carpeting, **Gulistan** through **Esquire Carpet Corp.** Table by **Paul Jones.*** Louis XV chair, **Roundtree Country Reproductions Inc.*** Cabinetry, **V & T Carpenters,** 29 E. Third St., N.Y.C. 10003. African sculpture from **Tribal Arts Gallery,** 37 W. 53rd St., N.Y.C. 10019. Wall lamps by **Hansen Lamps.***

Bottom left: Flooring, **Amtico.*** Modular seating units by **Walter Rinns;*** covering by **Gilford.*** Bed, curved seating unit, "Superonds" by **Stendig.*** Flower arrangements by Lunetta Bucknor.

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PRODUCT INFORMATION

Continued

Pages 100-107—Family Plan

Construction and equipment: Siding, **Aluminum Co. of America.** Windows, **Malta Manufacturing Co.** Exterior and interior lighting fixtures, **Thomas Industries Inc.** Interior paint is available nationwide at **Sherwin-Williams Decorating Centers.** Heating, air conditioning by **Heil-Quaker Corp.** Prefabricated fireplace form, **Heatilator Fireplace,** division of **Vega Industries Inc.** Resilient floor, **Congoleum Industries Inc.** Ceramic tile, **American Olean Tile Co.** Plumbing fixtures, **Eljer Plumbingware,** division of **Wallace Murray Corp.** Window hardware, **Kirsch.** Lamps, **Tyndale** and **George Kovacs.**

Panelized house: **National Homes Manufacturing Co.,** div. of **National Homes Corp.,** P.O. Box 680, Lafayette, Ind. 47902. Builder: **General Homes of Lafayette Inc.,** 510-A U.S. 52 By-pass, West Lafayette, Ind. 47906.

Family room: Etagères, **Daystrom.** Side table, **Cosco.**

Living room: Batiks and paintings are from the art collections of Purdue President Dr. and Mrs. Arthur Hansen and Dr. and Mrs. Henry Rushtom. Ashtrays, **Fitz & Floyd.*** Vase and bowl on coffee table, **Molly Cowgill,** 3232 Park Ave., Richmond, Va. 23221. Flower holder, jugs by Todd Piker, **Cornwall Bridge Pottery,** Cornwall Bridge, Conn. 06754. Tables, **Gunlocke.**

Dining room: Silver roosters and flower container, **Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022. Napkins, **Linens by Vera.** Plates in cabinet, **Royal Worcester.** Vase on cabinet, **Molly Cowgill.**

Gameroom: Hand-blown glass tumblers by Josh Simpson on game table, **Burnt Mountain Glassworks,** 300 Old Post Rd., Northford, Conn. 06472. Wall accessories, **Cosco.** Lamp, **Tyndale.**

Bathroom: Accessories and shower curtain, **Jakson.** Garden seat, **Tyndale.**

Kitchen: Range, **Jenn-Air.** Refrigerator, dishwasher and garbage disposal, **General Electric.** Cooking accessories available at **Bloomingdale's,** 1000 Third Ave., N.Y.C. 10022. Candlesticks from **Cosco.** Placemats, **Edgar Watkins.*** Green bowl, **Hadeland of Norway** through **Bing & Grondahl.** Napkins, **Elisa Daggs,** 38 E. 57th St., N.Y.C. 10022. Stainless, **Oneida.**

Deck: Box, basket, plates, napkins and rings, **Frank Mc-Intosh's Tabletopping** at **Henri Bendel,** 10 W. 57th St., N.Y.C. 10019. Flatware, goblets, **West Virginia Glass,** at **Mayhews,** 509 Park Ave., N.Y.C. 10022.

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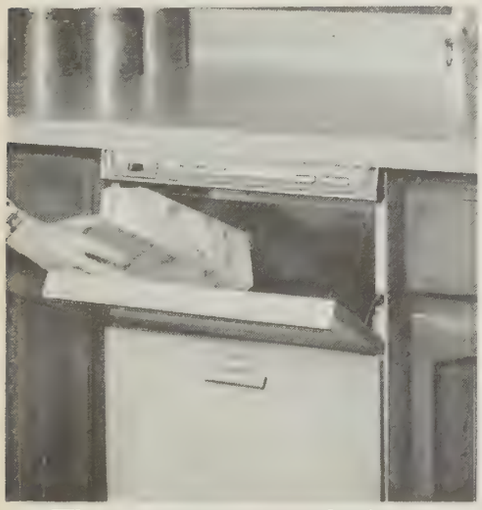
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HOUSE BEAUTIFUL

Volume 119, Number 3; March 1977

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COVER

A vibrant room designed by Charles R. Dear speaks eloquently of many of the themes of the spring to come—of the instant impact offered by broad-scale use of one colorful fabric, like this "Surrey" design specially colored by Dear for Eaglesham Prints; of the airy seasonal life of tulip patterns (see more on this in the story beginning on page 62) and masses of greenery; of the mood-making charm of a few well-chosen accessories and two white flowers in a simple container adding pristine sparkle from a deep red table. For more details, see Product Information. Cover photograph by Feliciano.

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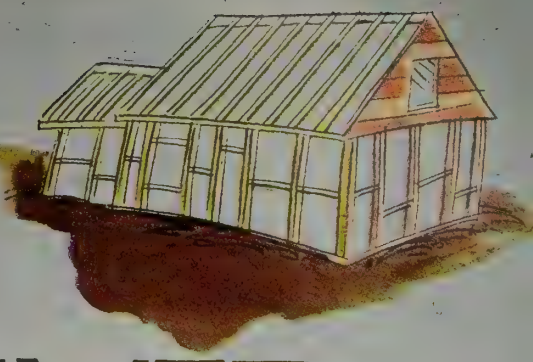
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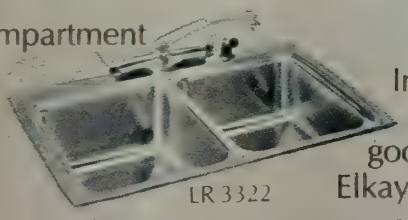


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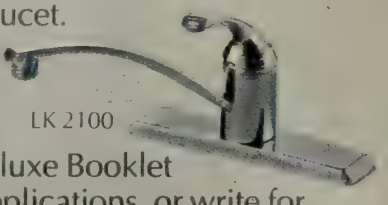
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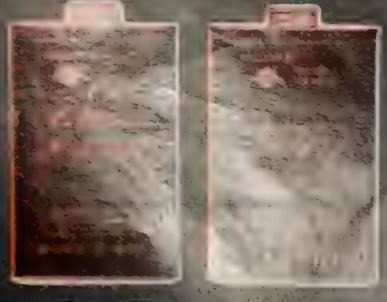
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Frank Brothers, *Long Beach*
V. J. Lloyd's, *San Diego*
Macy's, *San Francisco, Bay Fair, Concord, Hillsdale, Monterey, Stockton, Serramonte, Stanford, Valley Fair, Sacramento*
The Rapport Company, Inc., *Los Angeles*
W & J Sloane, *Beverly Hills, Palm Springs*

COLORADO
Howard Lorton Galleries, *Denver*
May D&F, *Denver, Aurora Mall Bear Valley, Colorado Springs, North Valley, Southglenn, University Hills, Westland*

CONNECTICUT
G. Fox & Co., *Hartford, Enfield, Meriden, Waterbury*
Freedman's of Southport, *Southport*
Wayside Furniture, *Milford*

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Burdine's, *Miami, Dadeland 163rd St., Ft. Lauderdale, Orlando, Pompano, West Palm Beach*
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Wellington Hall, Ltd., *St. Petersburg*

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Richard's Furniture Co., *Augusta*

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Killian's, *Cedar Rapids*
Younkers, *Des Moines, Lindale Plaza, Merle Hay Plaza*

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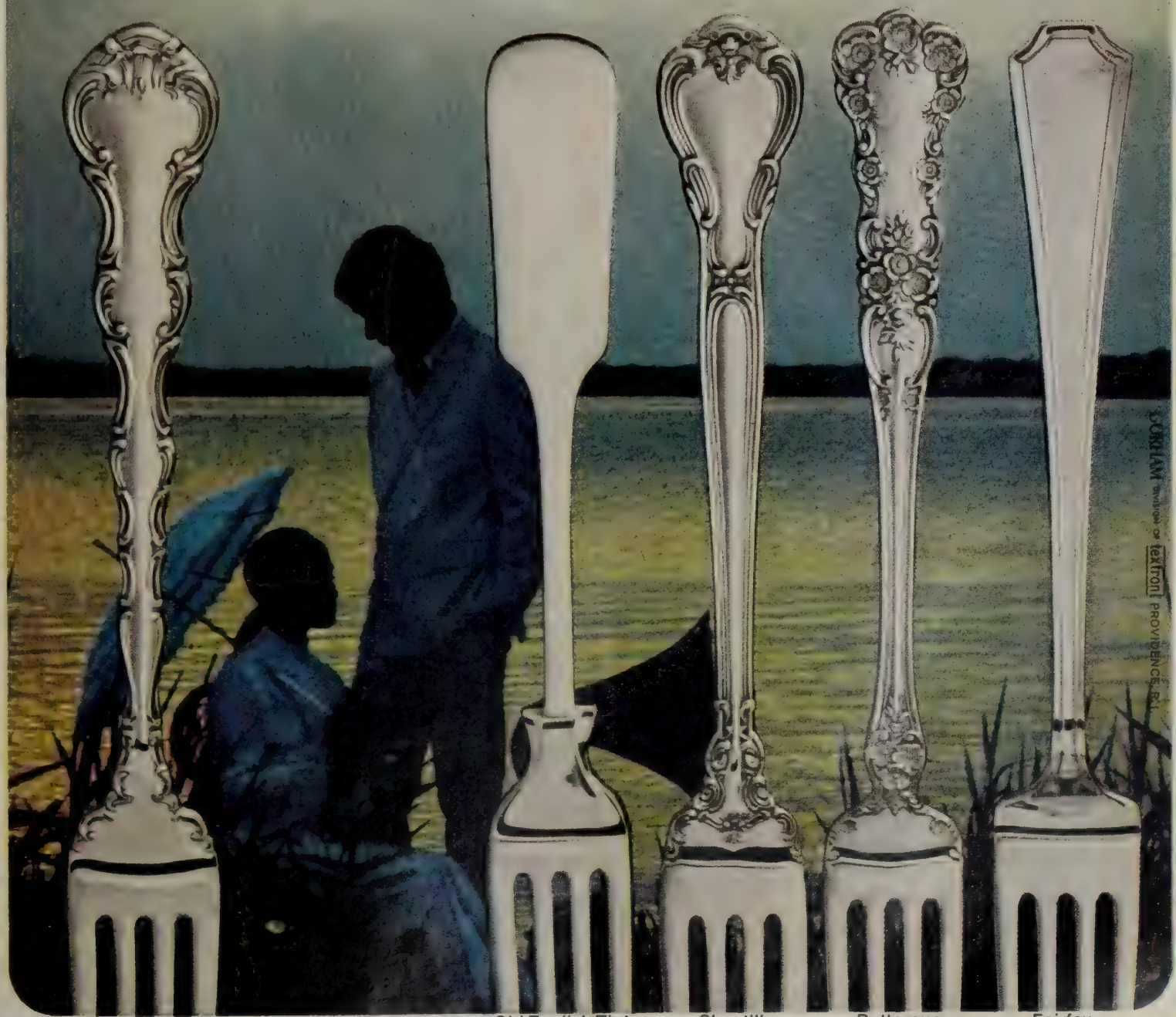
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INSIGHT

Yes, we now have firewomen

As in many bedroom communities across the country, most of the able-bodied men in Rollingwood, Texas, work too far away to fight weekday fires. Solution: female volunteers



DAVID LAMPE

Shown here participating in a regular Saturday morning training session, Barbara Fisher (*right*) and Erin Carlson are two of the six member, all-women daytime shift of the Rollingwood, Texas, volunteer fire department. Although they enjoy the work, all the women know it's a serious business they've volunteered for and that the job is not easy. "There are things that are hard for women to do," admits Mrs. Fisher, "but we soon learn to work together, learn to pool our muscle. And we usually manage."

By DAVID LAMPE □ Barbara Fisher hung up the telephone. As soon as she'd laced her tennis shoes and wriggled into baggy white overalls, she told her 12- and 14-year-old sons to finish packing their own lunches. Then she was in her sub-compact, racing to a gray stone garage a mile away. Once there, she shrugged on a man-size waterproof, fireproof coat and clapped on an equally oversize bright yellow helmet. She was quickly behind the wheel of a 750-gallon pumper truck, slamming it into gear, when two other members of the Rollingwood Volunteer Fire Department drove up. Like Barbara, both wore white overalls. Like her, both were suburban housewives.

'Generally, there's nothing in modern firefighting women can't do'

Rollingwood (290 houses, six commercial buildings and a church) calls itself a city and has its own local government. In fact, it is a suburb just across the Colorado River from downtown Austin. But because administratively it is separate, it must provide its own fire department which, like 95% of America's 25,000 or so engine companies, is all-volunteer. The Rollingwood VFD has reciprocal fire-fighting agreements with VFDs in some neighboring suburbs, but because of a jurisdictional dispute, Austin's paid firefighters aren't allowed to help out in Rollingwood unless a fire there is so massive that it threatens the metropolis. Like other bedroom communities across the nation, most of Rollingwood's able-bodied men work too far away to serve the fire department weekdays.

"Building our new fire house and moving the engine away from the local service station where we'd kept it," recalls Harry Rogers, Rollingwood VFD's chief, "deprived us of the last man who could regularly work our day shift. The service station attendant (*Continued on page 16*)

PROFILE

The stoneware creations of Niels Refsgaard, the chief potter of Dansk Designs, have had a great effect on our views about dinnerware



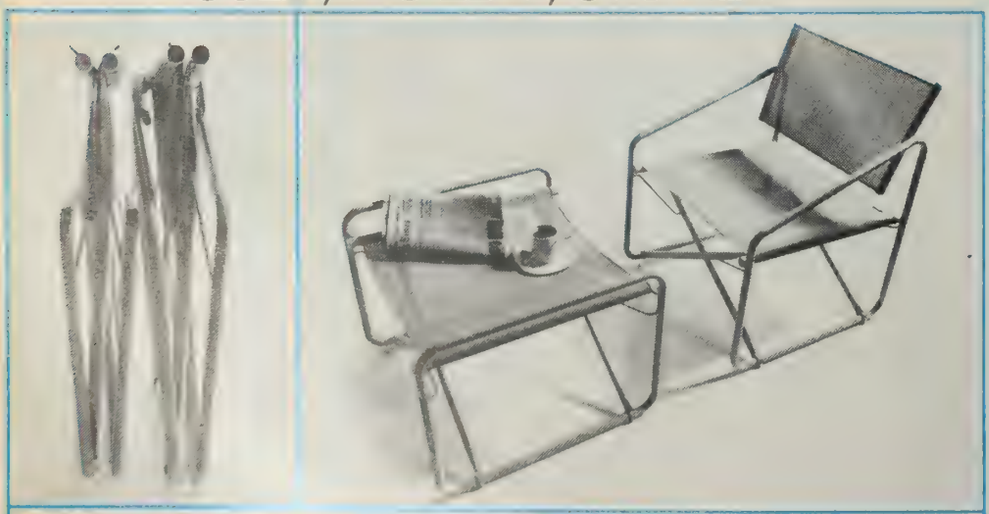
PETER ROTH

BLT—Breakfast, Lunch and Tea—is the three-piece placesetting shown above with Potter Refsgaard. The idea grew out of his "simplified" lifestyle.

By SUSAN GRANT LEWIN □ Niels Refsgaard is a quiet revolutionary, calmly going about changing attitudes and habits concerning dinnerware. Dedicated spirit that he is, he has had a stunning success.

It is as the chief ceramist and resident potter for Dansk Designs Ltd. since 1966 that Refsgaard has made his mark, although his previous work had been widely shown throughout Europe and his one-of-a-kind pieces had been collected by museums, including New York City's Metropolitan Museum of Art, and the royal households of Scandinavia. For his initial project for Dansk in 1967, (*Continued on page 20*)

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MARIS/SEMEL

Faster than a roving tribesman can fold his tent, you can fold Brown Jordan's new "Nomad" furniture and move from outdoors to in, or store it. Besides the chair and ottoman, collection includes seating units and tables of heavy-duty aluminum in 16 all-weather finishes. The chairs have mesh or poly-suede cloth seats and backs.



The artisan's concept of fashion and the influence of his rural life created much of the charm in French country furniture. For those who appreciate this style, reproductions are available through Baker Furniture retailers.

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couldn't leave his job long enough to drive our engine." That was when Rollingwood, which already had several enthusiastic husband-wife firefighting teams (as do a growing number of VFDs across the nation) decided to leave weekday firefighting to its women, not just relying on those women to make cakes and put on barbecues to raise department funds. ***Would an all-female firefighting shift give the community adequate protection against fire?*** Protection adequate enough to keep local fire insurance rates from being raised? Harry Smith, a Texas A & M professor who runs weekend training courses for both paid and unpaid firefighters from all over Texas,

Rollingwood already had enthusiastic husband-wife firefighting teams

assured them it would. "Generally, there's nothing in modern firefighting women can't do. Physical endurance may be a problem, but all Texas women firefighters —paid or not—pass agility tests. Oh, they'd probably have trouble hauling hose sections up 20-story ladders. But in places like Rollingwood, they'll never have to do this."

None of the six housewives Harry Rogers recruited and upon whom Rollingwood today depends to fight weekday blazes and answer other emergency calls is exactly a "Bionic Woman." "The day after a training session where I had to spend an hour on my hands and knees giving mouth-to-mouth resuscitation and heart massage to a dummy," smiles Erin Carlson, wife of a retired Air Force officer, "I rediscovered a lot of muscles."

"Oh, there are things that are harder for us women to do," admits Barbara Fisher, whose attorney-husband Rick is the VFD's president and on night call. "Like working the hydrants. Some take two women to turn them on, a job most

Fitting firefighting into daily household routines poses no problems

men can do by themselves. But we women soon learn to work together, learn to pool our muscle. And we manage." ***To make sure the women can work Rollingwood's hydrants without having to rely on men,*** one of the women, usually Barbara Fisher, regularly checks the 250 or so dotted around the community. "A man may go out with me, but I always screw the caps on the plugs myself. After all, if I can't uncap them, they may as well not be there. When I'm doing this chore I often take my kids along. They get a kick out of riding the engine."

A lot less pleasant—but necessary—job, she says, is clearing the hydrants. "Flushing out the accumulated rocks and gravel, sometimes kids' plastic toys and, of course, dead frogs."

Simply driving the fire engine takes a lot of muscle, (*Continued on page 20*)

"It's a shame more women don't take up Interior Decorating."

Why should any woman today allow herself to get trapped under a pile of boring household chores or in some dull, underpaid job?

Carin Baugh, of Kennewick, Wash., escaped that trap by becoming an interior decorator. And she loves it.

She doesn't have to hassle with commuting; she's only five minutes from the department store where she works.

She sets her own hours; so she can always manage to be on hand if her kids are in a school play or some other event a mother wouldn't want to miss.

And she seldom gets bored because each day is different. One day she's redecorating a basically fine but run-down old "mansion," on another she's helping a local business plan their new offices, etc.

When Carin talks about her work she asks, "Isn't it a shame more women don't take up interior decorating as a career?"

For some women, it could be an ideal job. Many interior decorators even work right out of their own home. They use it as both office and showroom. And furnish it at a special decorator discount. (If you do work at home, your accountant can show you how legitimately to deduct from your taxable income all expenses necessary to running a business, including your home office.)

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Carin Baugh of Kennewick, Wash., is raising two children and yet manages to have an interesting, well-paid job.

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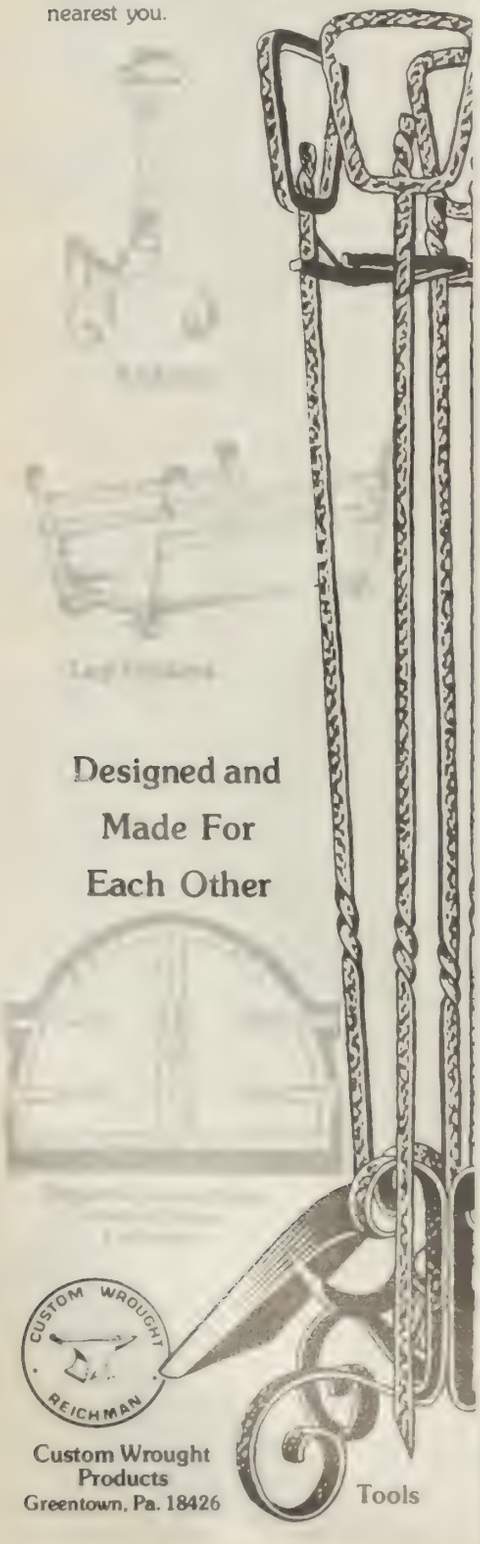
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Tools

INSIGHT

but all the women can drive it. "Those with stickshift cars find it easiest. It has quirks we've discovered and have learned to live with, like going down steep hills with the water tank full. The extra weight at the rear lifts the front wheels right off the road, so when we're carrying water, we avoid Timberline Drive, the steepest road in Rollingwood," confided Barbara. ***Fitting firefighting into their household routines, the Rollingwood firewomen say, presents no problems.*** Most of them manage to attend the twice-a-month training sessions. "None of us has very small children," explains Erin Carlson who has three children in college and a 10-year-old. "If I have to go out during the day, I go. I don't even bother to let the others in the VFD know. At least two of the women are almost always home, and it takes only three to effectively crew the pumper.

"The local sheriff's office gets the alarm and it notifies Rollingwood City Hall (total staff: one) which calls Harry Rogers' wife. We have a pyramid system of phoning—each person who takes a call phones three others—but just in case something goes wrong with the system, Mrs. Rogers stays at her home during the emergency, acting as dispatcher."

'Often the fires are under control—or out—by the time we get to them'

Usually, at least four of the women answer daytime alarms, sometimes accompanied by male members of the department who happen to be home. "People don't just stand around waiting for us," Barbara Fisher has noticed, "so often the fires are well under control—or out—by the time we get to them."

The Rollingwood VFD has never been called out more than three times in a single month and its pumper truck has stood idle for as long as two months. Not all the calls it gets, of course, are to fires. "We help put up flood warnings when arroyos overflow," says Rogers, "and whenever there's an auto accident on Bee Cave Road (a main highway that corkscrews past the community) we go out, usually to wash spilled gasoline off the road and clear away wreckage."

An Austin arson expert explained to the women that arson is a constant worry, that bored VFD members sometimes fire derelict old buildings just to have fires to fight. Nobody in Rollingwood's department has gotten that bored, but they do, several of the women admit, tend to get complacent. "Then we have something like last week's fire," says Barbara Fisher, "when lightning hit a CB antenna on a house here, went down the wire and set fire to the receiver. The owners were away and the whole room burned.

"The neighbors who reported the blaze had the good sense to break into the house right away and by the time we got there the fire was already out and it was just a salvage job.

"I don't suppose it was really such a bad fire. Just one roomful of things destroyed and insurance will cover it. B the fire showed us all what could happ to any of our homes in Rollingwood. A it reminded us why we're in the fire d partment. And however much of a gar we make of it, however much we jo about what we've volunteered to do, v know it's really a very serious business

PROFILE

Continued from page 12

Refsgaard created "Generation," the fi American mass-produced stoneware w a heavy pottery look—complete with t soft heathery hues and the randc speckles of oxidized minerals chara teristic of hand-thrown pottery. It's common look today, but at that tir china patterns usually negated th earthy origins. "Generation," a traditic ally-sized dinner service, has had t mendous artistic and commercial su cess. So Ted Nierenberg, Dansk's f thinking president, and Refsgaard c cided to go one step further.

This time, the idea was based on t pared-down, simplified way Re gaard—and many other people—l today. "At my home in Bisserup, a sm fishing village in southern Denmark, wife Hanne, my three children, Nan Jacob and Marie Louise, and I only us three-piece placesetting—an over-siz dinner plate, a large bowl and an am mug. I think lots of other people live t way too. So after talks with Ted, I ca up with BLT—Breakfast, Lunch and T —a three-piece placesetting that also h matching serving bowls and platters. makes me happy that my simple caused a product like BLT to happe The unusually large plate and bowl elim nate the need for some of the pieces the traditional five-piece place setting the over-sized plate can accommodate slice of bread and a salad so there is need for those plates and the large m does away with the necessity for a sauc

The combination of BLT's superb f round shapes, warm, rough, rustic t tures and soft, earthy glazes (brown, r blue), plus the characteristic oxidat

'It makes me happy that my simple life caused a produc like BLT to happen'

spots, have made it an immediate s cess. Gordon Segal of Chicago's influ tial Crate and Barrel stores says "N knows what people want . . . str stoneware with a spontaneous hum element. It is friendly and informal."

During the past year and a half, Re gaard has spent time in Japan veloping BLT and Potter's Artwa a new collection of decorative access pieces—candy dishes, vases, pitch ashtrays, candle holders—all with same strong stoneware approach t is inherent in BLT.

The time in Japan had a tremend impact on him: "The origins of my c are so alive here. It is like the Europ workshops of 200 years ago," Refsga explained. "Although I spoke no J anese, and they no English or Danish, had no communications

(Continu

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INSIGHT

barrier. Clay and the working with it create language. We could say much with our hands and clay." This common language of craftsmanship was important to Refsgaard in the development of the

'Niels knows what people want . . . a strong stoneware with a human element'

glazes for BLT, a combination of glazes from European and Japanese cultures.

More than anything else Niels Refsgaard is a homebody, most enjoying being with his family and friends. Of his interests, he says they are "too many for this short life." It is difficult to get this quiet man to talk about himself, but while he was in New York City recently he gave a short description, "in casual order," of the main ingredients of his life: "horses, we have one; dogs, we have only one, too; Burmese cats, we have two; chickens 12, plus chicks; boats, we have a wonderful motorboat and a smaller dinghy for fishing; and, well . . . just nature in general. We live a very simple life in the middle of the most wonderful part of Denmark, with woods and sea, hunting and especially good fishing. Our son, Jacob, holds the local fishing record. Many of my friends are fishermen or they work on the land. Flute playing and other music also gives me much pleasure, as does repairing old houses. We live in an old rectory dating from about 1850 that I can repair for the rest of my life."

Refsgaard fears commercial success might spoil him and his work. He is afraid that losing touch with the simplicity of his lifestyle might ruin the clean lines of his creations, although he is the first to admit that his relationship with Dansk has greatly enriched his work. "I am able to see more and experiment more than I ever could in my small workshop. Dansk is a unique company . . . very sympathetic. They give me artistic license and freedom to do my thing," explains the man whose next collection of dinnerware

'A designer designs for other people . . . what I do I do for myself'

for Dansk, soon to be introduced, will be named "Nielstone" for him.

"Stoneware ovens are my passion," says the young potter who has built big wood and oil-fired kilns and gas-fired porcelain kilns. Because Refsgaard feels he must keep growing and exploring new materials and techniques, he builds a kiln everywhere he lives. "Recently, I completed a kiln with which I will be able to do salt glazes. This is a very old technique that is being lost. Therefore, I must see how I can use it in my work."

In addition to kilns, clay is another subject that intrigues Refsgaard. "Clay has its own properties that must be worked with, not against. Clay is alive and natural; it cannot be forced to do what it will not do. By using the (*Continued*)

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COLLECTING

Antique Amish quilts—those made in Amish settlements in Pennsylvania and the Midwest between 1870 and 1940—are currently some of the most valuable, and scarcest, items on the American antiques market. Prized for their beauty, craftsmanship, originality and brilliant use of color, these quilts are even more remarkable when viewed as the products of "plain" people who prefer simplicity and the "old ways."

In Amish society, the woman is subordinate to the man in almost every facet of life. She leads a routine existence—her role is to see that the home is properly cared for. She is a meticulous housekeeper, with long hours spent on cleaning, cooking, canning food for the winter months, caring for her large family, tending the yard, working the fields, etc. This routine of daily tasks

The superb stitching, an Amish woman's trademark, was always done by hand

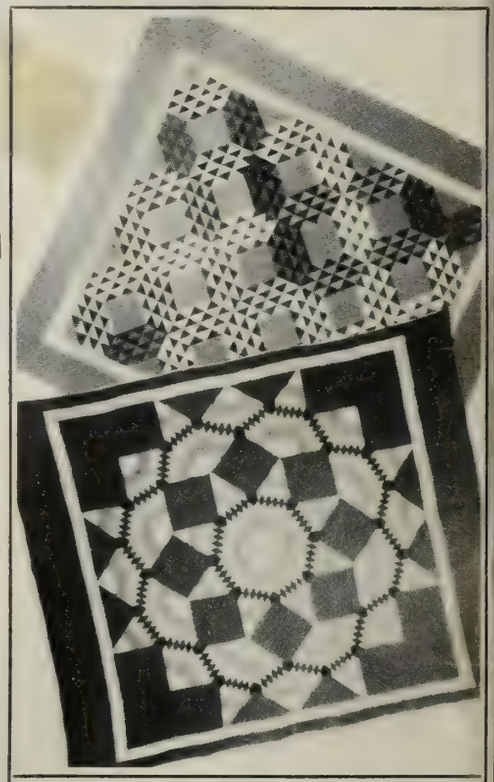
does not, I feel, fulfill the deep psychological need for individuality so vital for all human beings. Her brilliant geometric flower and vegetable gardens, like rainbows of color carved into the earth, are a great joy to the Amish woman and satisfy, in part, her psychological need to interact with color and to express her creativity. Unfortunately, flowers wither and die and must be replanted again. Therefore, it is my theory that the pieced quilts the Amish women made fulfilled their need for color and individuality.

Mauve, black, lavender, purple, pink, peacock, emerald, cranberry, maroon and shades of blue are favorite colors carried through to the quilts which were created from scraps of old clothing and remnants or, if she chose, cloth made from her own home-grown wool. Fabrics are usually limited to solid colors, deemed less "worldly" than the gay chintz and calico used by non-Amish.

The earliest Amish quilts were made of hand-dyed fabrics. The countryside teemed with berries, barks, and roots used to make the dyes. The variety of

An Amish seamstress blended her own palette of colors at home

colors was limitless to the Amish seamstress who blended her own palette. Early quilts were first pieced together by hand but, with the introduction of the treadle sewing machine in the late 1800s, Amish women began to sew the top piece together by machine. This acceptance of a mechanized invention was allowed because it required "human



"Ocean Waves" (*top*) and "Broken Star" are both brilliantly colored antique Amish quilts from settlements in the Midwest, made during the 1920s.

power" to operate. However, the superb stitching, an Amish woman's trademark, was always done by hand.

The quilting procedure, perhaps less important to today's novice quilter who is more interested in the pattern or design, meant the difference between a mediocre product and one of great quality. Quilting is simply the process of piecing together layers of materials by the use of very short running stitches. A pieced quilt has three layers—the designed top, the filler (or batting) and the backing. The top is made by stitching together pieces of cloth ("patches") that have been cut into geometric shapes to form the design. The three layers are carefully put into a quilting frame to keep them taut, then sewn together in elaborate patterns with tiny, precise stitches. The quilts, therefore, have two designs: one formed by sewing together the patches of fabric and one formed by the stitches (*Continued*)

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INSIGHT

that hold the three layers together.

In lieu of perfection, a deliberate mistake might have been placed in an unobtrusive spot to interrupt the rhythm of the colors. This was to betoken the modesty of the seamstress.

Amish girls were traditionally trained to sew when very young and generally made more than a dozen quilts by the

Patterns were often handed down from mother to daughter to granddaughter

time they were of marriageable age. The beautiful bridal quilts made for the dowry contain heart motifs quilted on large borders. These are among the most rare and sought after quilts today. ***Many quilts were made during Quilting Bees or "frolics," social events held in the stark winter months.*** These gave the isolated farm woman a chance to see friends and relatives, to exchange local gossip, as well as to do her quilting. A woman often chose a quilt pattern her mother had made before her and which she would hand down to her daughter and granddaughter. No two quilts were exactly the same, since each reflects the seamstress' personal taste and innate sense of design and color. Experiences from life are the subjects of the quilts—familiar objects, the beauty of nature, aspects of rural life and devout religious principles.

Amish seamstresses worked their stitching designs in patterns of baskets, hearts, tulips, feather wreath and scroll variations, grape clusters, double circles, cables, etc. The superb stitching added another dimension to the quilts.

Except for a few rare examples, most Amish pieced quilts are variations of the square ("Ninepatch" design), diamond ("Broken Star"), and rectangle ("Bars"). These geometric compositions, often with a two- or three-dimensional quality, are what distinguish Amish quilts.

The reverse side or the backing of a Lancaster County, Pa., quilt may be a muted print, a checked material or sprigged design, but these printed fabrics were rarely, if ever, used on the top piece. Midwestern Amish quilts usually have a solid material for backing.

Borders of Amish quilts are quite different from all others. They tend to be

Squares, diamonds and rectangles are common Amish quilt designs

wide and often have a second, smaller border or four corner blocks in contrasting colors.

Pennsylvania Amish quilts are made of fine wools and rarely vary from the large, simple patterns of the "Diamond," "Bars," "Sunshine and Shadow" and "Saw-tooth." These same patterns have endured for generations and are unlike any other Amish quilts, although patterns of Midwestern Amish quilts occasionally resemble variations of the familiar Pennsylvania designs. (*Continued*)



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INSIGHT

When the Amish migrated to the Midwest in the 1800s, they lived closely together but often intermingled with "outsiders." Thus, their quilts, usually on a black, blue or maroon background, are comprised of smaller patches or blocks, colors and a different variety of patterns. Black was a favorite color and often a quilt with a black field will seem to be shaded from black to gray. This is because of the way the quilt was pieced and the variations of quilting patterns which were used. Familiar

When collecting, don't be obsessed with exact dates of quilts

Midwestern patterns are "Variable Star," "Bow Tie," "Broken Star," "Ocean Waves," "Hearts and Gizzards," "Trip Around the World," "Basket, "Bear Paw."

As some fabrics are older than others, experts can only approximate within a 10-year span the date of an antique quilt. Sometimes the seamstresses stitched the date in an unobtrusive place on the top piece of a quilt. But it is most wise, when collecting these quilts, not to become obsessed with exact dates, but to purchase on the basis of your own taste.

Quilt collectors today are seeking antique Amish quilts made between 1870 and 1940. Bargains are rare and becoming more so for the Amish, exploited for years, are now well aware of the prices their quilts command. They no longer care to sell the few quilts they have, preferring to leave them to their children and grandchildren.

Collectors and Amish historians can, however, occasionally purchase antique Amish quilts at rural farm auction sales and can buy through private dealers and shops specializing in American folk art. Prices are high and present forecasts indicate that they will rise even higher. One must keep in mind that prices of the quilts increase with each move away from the farm. But to the true collector, these prices are fair.

To see examples pictured in color and to learn more about the Amish and their quilts, consult two recent books: *A Gallery of Amish Quilts, Design Diversity from a Plain People* by Robert Bishop and Elizabeth Safanda (Dutton, $17.50 cloth; $9.95 paperback) and *Sunshine and Shadow, The Amish and Their Quilts* by Phyllis Haders (Universe, $5.95).—BARBARA S. JANOS

NOTEWORTHY

If a glance around the basement says there's a garage sale in your future, "A Garage Full of Fun and Profit" should come in handy. This is a free booklet offered by Johnson Wax that contains tips on getting the most profit and pleasure out of offering your junk (or "junque"—it all depends on how you look at it) for sale. Included are planning and pricing advice (visit other sales for an idea of "going prices") and information on what to fix and how to spruce up the items on sale (do clean and press clothing but is it really worth the time to refinish furniture?). For a copy, write Johnson Wax, P.O. Box 5185, Grand Central Station, New York City 10017.

Now Mickey Mouse, Donald Duck, Goofy and all the famous Disney cartoon characters can help you make gardening fun and interesting for children. The Mickey Mouse Seed Shop, a new line of children's gardening products



Louis J. Rhead's 1895 Christmas poster for The Bookman, the mysterious 1910 "Ask Alexander" poster and the 1903 ad for Satin Skin Powder and Cream are all part of Poster America's collection of vintage American advertising art. The gallery's 400 original posters dating from 1890 to the present are listed in a catalogue that illustrates 200. Catalogue is $1 from Poster America, 174 Ninth Ave., New York City 10011.

from Colorforms, features the Disney stars on 15 varieties of flower and vegetable seeds, including Mickey Mouse string beans, Dumbo morning glories, Pinocchio sunflowers, etc. Each package has a detachable vinyl row marker, also illustrated with colorful cartoon figures and the name of the plant, that goes directly into the ground to show what seeds have been placed where. Individual seed packets cost 59 cents apiece in gardening departments across the country.

Realizing "America is becoming the favored country for foreign investment in luxury residential property," John L. Marion, the New York president of Sotheby Parke Bernet has announced that company's venture into (*Continued*)



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INSIGHT

the marketing of luxurious homes. But whereas the firm has used auctions to sell the art of royalty and millionaires, the traditionally private American method of realty sale through negotiation will be employed in the new enterprise.

Sotheby Parke Bernet International Realty Corp. will operate out of principal offices in New York City, Palm Beach, Fla., Los Angeles and Warrenton, Va./ Washington, D.C. In addition, the parent company's network of 28 offices in 20 countries will be employed in finding and marketing property. In the near future, the firm will be able to handle sales of the contents of the house and the house itself for those interested in selling everything.—ELIZABETH V. WARREN

ADDRESSBOOK

The craft of making hand-wrought iron objects for interior and exterior household use is being revived. The one-man smithy tucked away in a village is once again busy turning out useful and artistic hooks and brackets, door knockers and latches. Established foundries, too, have increased output to meet the demand for reproduction of the hardware used in Colonial houses, such as iron straphooks, H and HL hinges for doors and cupboards, andirons, cranes for kettles and other fireplace fixtures. Even iron spoons, match holders and trivets, reminiscent of farmhouse kitchens, are being made again for a lively market. Here are some sources for iron objects.—SYLVIA SUNDERLIN

Colonial Latch and Hinge Co., P.O. Box 226, Milford, N.H. 03055—has extensive line of exterior and interior latches, strap hinges, H and HL hinges, door knockers and shutter holdbacks reproduced by hand in heavy 10-gauge steel, finished in flat black; all latches, $10 each, pulls, $7, thumbpiece and back bars, $1 each, guides and strikers, 75 cents; door knockers, $11.50 each; shutter holdbacks, $3.65 per pair; send 25 cents for catalogue.

Steve Kayne Hand Forged Hardware, 17 Harmon Place, Smithtown, N.Y. 11787—fire tools, hooks, andirons, brackets forged to customer's description or design; has items ready-made to be ordered from catalogue—shovels, andirons, flower pot holders, fireplace cranes; also does restoration and reproduction of other household hardware; casting catalogue, 75 cents, forging catalogue, $1, both for $1.50.

Latham's Corner, P.O. Box 103, White Creek, N.Y. 12057—makes hard-to-find indoor and outdoor fixtures in top-quality hand-wrought iron, individually wrought with flat black finish: wall candle holder, 3½ inches high, $3.25; one-cup wall sconce, 12 inches high, $6.25; hooks of all kinds and shapes; brackets for shelves, flower pots, lanterns; kitchen fixtures, lawn and outdoor fixtures, knockers, fireplace fixtures, such as ram's-horn andirons, 14 inches high, $45; send for illustrated catalogue.

Lemee's Fireplace Equipment, 815 Bedford St., Bridgewater, Mass. 02324—fireplace *(Continued on page 34)*

His destiny was to die in poverty and disappointment.

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By the time he was 8, he had sat on the knee of Empress Maria Theresa, delighted the court of George III and composed four sonatas for clavier and violin. But people who fussed over a child were less interested in a struggling 22-year-old musician. When illness took his life at 35, he was nearly destitute... and was buried in a pauper's grave.

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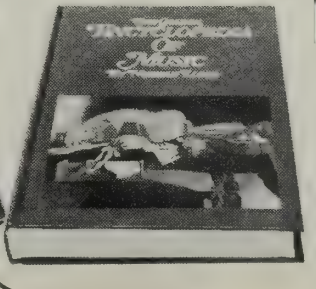
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INSIGHT

fixtures, furnishings: owl andirons, 13 inches high, $23.95 prepaid; firesets, three-piece on stand, $29.95 to $54.95; fireback 24 inches high by 22 inches wide to be built in or leaned against back of fireplace, reproduction of British royal crest, $45; authentic reproductions of firemarks (plaques originally mounted over front door to indicate house was insured for protection by a local fire company), several designs, such as Eagle Firemark, Insurance Co. of North America, $12.50; all items above prepaid (except fireback); for shipment west of Mississippi River add $2 per item; send 50 cents for illustrated catalogue.

Mexico House, Box 970, Del Mar, Calif. 92014—makes wrought-iron fixtures in the Spanish-Mediterranean style; most items in flat black finish; hand-rubbed gilt finish is $4 extra per item; white wrought iron $5 extra per item; Rosario, six-electric candle chandelier, 25 inches in diameter, $48.95; wall-mounted lamps for inside or outside, 18 inches high, $31.50 or two for $53 (plus $3.95 shipping each); wall basket to hang greenery, 19 inches high by 12 inches wide, $10.95 plus $2.50 shipping; illustrated catalogue, $1.

Stephen W. Parker, Blacksmith, P.O. Box 40, Craftsbury, Vt. 05826—makes handwrought iron items hand forged to specifications, all sizes approximate; when ordering custom-made pieces, enclose design and specific measurements; ready-made pieces: candlestand, reproduction of type used around 1750, 42 inches high, candle arm can be raised or lowered, $75; strap hinges, $28 the pair; shutter latches, $25 the pair; broiler for fireplace, can serve as trivet or warmer, $35; catalogue, $1.

Gillmur Tyson, Plymouth Road, Gwynedd Valley, Pa. 19437—handcasts unusual iron objects, such as: reproduction of cast-iron boot scraper made in Coventry Forge, Pa., early 18th century, pattern of two gnome-like figures holding "welcome" sign, handed down through succession of Pennsylvania foundries and now produced again, $18.75; cast-iron farm bell, 14 inches in diameter, to mount on roof or entry, $107.50; prices include shipping.

Vermont Crafts Market, Box 17, Putney, Vt. 05346—has variety of products from local studios and forges: hand-forged four-piece fire tool set, including rack with hooks, 24-inch long tools, $39.95 plus $2.50 shipping, 36-inch set, $44 plus $3 shipping; five-inch circle sconce for one candle, $6.50 plus $1 shipping; Cat Back wrought-iron candle holder to carry by loop, eight inches long, 2½ inches high, $5.50 plus $1 shipping; send for catalogue.

The Weather Vane, 7869 Roswell Rd., N.E., Atlanta 30338—makes reproductions of iron objects of Colonial period, weather vanes a specialty; custom-made vanes to design; specifications quoted on request; has stock of reproductions of early weather vanes originally made in cast iron, now rust-proofed with Swedish steel finish, available in eagle and arrow, rooster and arrow, sea gull, running horse, Gabriel with horn, others; send for catalogue and price list.

Correction: The address for **Barbara S. Janos, Barbara Ross** in the January issue was misprinted. The correct address is 353 E. 83rd St., New York City 10028.



BOOKSBOOKS

■ **Living with Old Houses** is the publication of Greater Portland Landmarks, a non-profit Maine organization that is involved in local urban planning "based on the belief that development and preservation can both survive when planned well." We agree with that philosophy and found some good basic advice—how to research an old house, financing restoration work—included for those who are serious about restoration. But the great value of this paperback book lies in its extensive lists of sources and bibliographies. Order for $8.25 from Greater Portland Landmarks Inc., Station A, Box 4197, Portland, Maine 04101. (Maine residents please add 5% sales tax.)

■ "Indian" art is not just painted tepees and beaded parfleches. **Song from the Earth, American Indian Painting** by Jamake Highwater (Little Brown, a New York Graphic Society Book, $19.95) is essentially a presentation of modern (20th century) art work by recent or living American Indian artists. Chapters on earlier Indian art forms serve as background for understanding contemporary works. A survey of the modern period and interviews with 10 leading painters make up the heart of the book. Reproductions of the artists' works, as well as the paintings themselves, are outstanding. This is a beautiful art book combined with a knowledgeable anthropological text.

■ **Bottle Gardens** by Roger Grounds (Regnery, paperback, $4.95) is a comprehensive study of the complex art of bottle gardening. Grounds' history of container horticulture is humorous; his methods for starting and maintaining a bottle garden are precise and efficient. He shows great imagination in the range of containers one can use and his choices of plants for these containers are well-suited. He does neglect mention of the catastrophes that can befall a bottle garden but, on the whole, the book makes for enjoyably educational reading.

■ A fascinating combination of fiber arts (which include knitting, weaving, basketry, etc.) and the metal arts is described in Arline M. Fisch's **Textile Techniques in Metal** (Van Nostrand Reinhold, $15; $12.75 to American Crafts Council members). Ms. Fisch—a metal craftsman of renown herself—presents past interpretations to back up a superb choice of contemporary hangings, objects, jewelry and accessories. The book covers techniques and methods of working in metals and includes enough information to start exploring in an experimental way. For the non-doers, this book provides a fine perspective of what goes into the works displayed in galleries throughout the country. American Crafts Council members order from ACC Publications Dept., 44 W. 53rd St., New York City 10019 (include postage).—ELIZABETH V. WARREN ■

If you didn't have any Pyrex ware, what would you make for dinner tomorrow night?

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Not meatloaf.

Why risk burnt meatloaf? A meatloaf baked in Pyrex ware browns nicely. Top, bottom and sides. And if a little glaze drips onto the pan, it's easy to soak off. (Free gourmet hint: add ½ lb. of sausage meat and ½ cup of dark beer — yes, beer — to any 2 lb. meatloaf recipe.)



Not lasagna.

What's lasagna without tomato sauce? Unfortunately, the acid in tomato sauce leaves some cookware pitted. And if it sits around in the wrong pan too long, its flavor will turn. But Pyrex ware lets you cook, serve and store lasagna that's truly "bellisima."



Not a shrimp casserole.

If you cook your casserole in just any old pot, you'll ave to dish it out into something presentable before you ring it to the table. But when you cook in Pyrex ware, ou serve in Pyrex ware. So the casserole comes to e table prettier. And hotter.



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Would you risk a pie crust in anything but a Pyrex ware pie plate? Not if you want to make sure it's brown and crisp. Not if you want to be able to lift up neat, attractive slices. And certainly not if you want to pop your pie plate into the dishwasher when the pie's all gone.

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EASY TO GROW HOUSE PLANTS

Cycas: a prehistoric tree or shrub you can grow indoors all year, or outdoors when there is no frost danger

By ELVIN McDONALD ☐ The incidence of prehistoric plants in cultivation is on the rapid increase, especially the cycads which first grew some 200 million years ago, with the dinosaurs. *Cycas revolu-*



Cycas revoluta, *also called sago-palm, is the prehistoric cycad most widely distributed today as a house plant. The one shown is about five feet tall and it grows in a 15-inch container with saucer placed inside the basket. A cycad of this size and quality may cost $300.*

ta, (SIGH-kuss rev-oh-LEW-tuh), is th sago-palm of the warmer parts of Florid and the cycad you are most likely to en counter as a potted plant. The genu names of other cycads in cultivation in clude *Dioon, Ceratozamia, Zamia* an *Encephalartos,* occasionally also *Boweni* and *Stangeria.*

Cycads were also popular as hous plants in Victorian times, a fact whic suggests how to grow them today: ou doors in warm weather, indoors whe frost is expected. And, if you have window that is sunny in the winter, yo can grow a cycad indoors all year. Here' how: *Light:* Full to part sun in spring an summer; bright, indirect light is accep able in fall and winter. *Temperature* average house in spring and summe preferably on the cool side (50-70° F.) i fall and winter. *Humidity:* medium to higl mist frequently, especially during th heating season. Shower leaves clean a least once a month. *Soil:* equal parts pin bark soil amendment and granula Turface plus two to three parts sphag num peat moss. *Water* freely in sprin and summer as new leaves grow, les in fall and winter. *Avoid* severe drynes or letting the pot stand in water. *Fertiliz* with fish emulsion spring and summe *(Next in series on house plants: candl labra euphorbia, a diehard succulen*



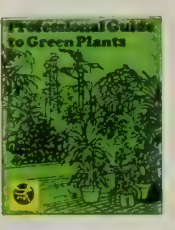




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MARCH HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

• A COUNT'S ACCOUNT OF BEAUTY

Everyone in Italy knows him as Count Paolo Michelangelo Zappi-Manzoni, but in America he's simply Pablo, Elizabeth Arden's creative director.

He's a man of taste and style, professionally and otherwise. No one but Pablo could have furnished a country house in Connecticut by shopping a Salvation Army store and soliciting friends' cast-off furniture. Pablo's latest venture is *The Pablo of Elizabeth Arden Instant Beauty Book,* which Simon and Schuster will publish in September.

How to be instantly beautiful? Here are a dozen pre-publication tips from Pablo: 1. Don't be a pale face—use piles of rouge for a healthy look as though you just came in out of the cold. Use the burgundy tones, never orange—you don't blush orange. 2. Don't use frosted blues and greens on your eyes—instead, use the murky, earth shades. 3. Don't put white under the brow. 4. Do put blue pencil inside the lower lid and never be separated from that pencil. 5. Do use lots of mascara to frame the eyes. 6. Do apply foundation so it looks invisible. 7. Do apply it with a damp sponge. 8. Do check your makeup in profile. 9. Don't let your lips overpower your eyes. 10. Do make up in good light coming from all around your face, not from an overhead light. 11. And do double-check your makeup with two kinds of mirrors, regular and magnified. 12. Do use powder to finish off your face, especially at night. A shining face reflects light and tends to look greasy.

Pablo's spring colors for Elizabeth Arden are all earthy and have been given names to match.

• CB COLORS FOR FEMALE CB FREAKS

Charles of the Ritz has given Citizens Band code names to new lip and nail colors for spring. Based on the jargon CB operators use to communicate with each other on the roads, the lip color names include: "Affirmative" Blackberry, which means yes; "Loud and Proud" Peach, meaning you're getting a strong, clear reception; "Stepping Out" Rose, which means you're going to accelerate.

Among Charles of the Ritz's CB nail colors: Plum "Handle," referring to the name a CB-er uses to identify herself, and "Rebound" Red, signifying a return trip.

• VIDAL SASSOON OVER-THE-COUNTER

Vidal Sassoon, the English-born "crimper" who rose to fame with his revolutionary geometric haircuts in the 1960s, launches a line of unisex hair products in his name for sale in cosmetics departments in stores.

Since Sassoon is something of a health nut, the new products contain natural ingredients and are formulated to help keep or make hair healthy. Planned as a total care program, the Sassoon products include protein treatments, shampoos, finishing rinses, moisturizers and hair mists. The person behind the counter can pluck a hair from your head and figure out what you need.

If you don't know Sassoon for his haircuts, then you must recognize him as the co-author, with his wife, Beverly, of a recent beauty book, *A Year of Beauty and Health* (Simon & Schuster, $9.95), possibly the fastest-selling beauty book of all time.

• NEW REGIMEN FOR DRY SKIN

There's help for dry, sensitive skin via Neutrogena Dry-Skin Soap, joining the other two types of Neutrogena soap, acne and regular.

The new soap, a result of considerable dermatological research, contains special ingredients to guard against moisture loss and to lubricate the skin while you lather. The transparent amber bar, available in bath and facial sizes, also looks great in a soap dish.

Also part of Neutrogena's new dry skin regimen are Sesame Seed After-Bath Body Oil, Rainbath Dry-Skin Bath Gel and Norwegian Formula Heavy Duty Hand Cream.

Among the tips for dry skin from Neutrogena's skin-care experts are to bathe or shower in warm—not hot—water. Bathing should be limited to four minutes—no more leisurely, long soaks in the tub. Bath oil should be applied immediately after your bath or shower while your pores are open. And, of course, add moisture to the air with humidifiers and/or flowers in water-filled vases. If you find yourself without either in your office, a hotel room or any place where you (*Continued*)



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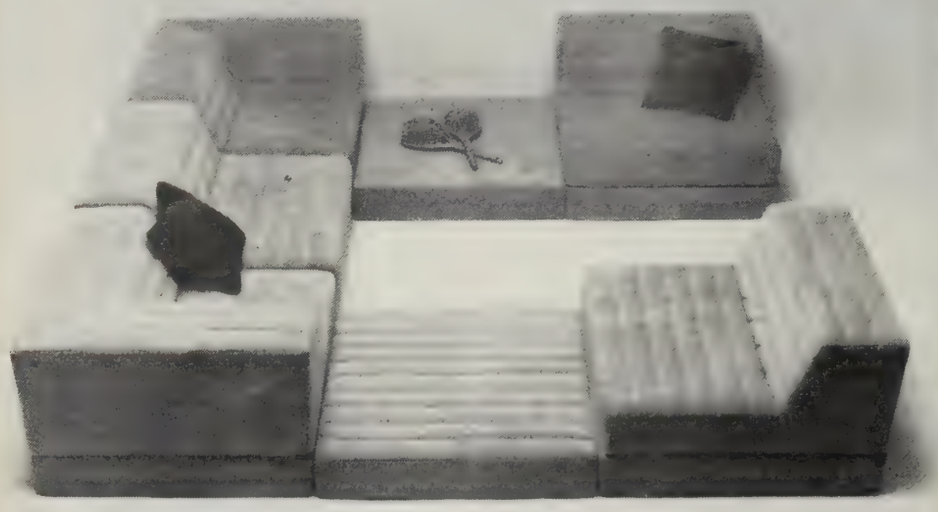
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HEALTH&BEAUTY UPDATE

Continued

spend a lot of time, simply keep a large container of water near the source of heat or air conditioning.

• MIRROR, MIRROR

If your makeup never turns out quite right, check out where you apply it. Worst place: in a bathroom with a light fixture above a standard bathroom mirror, a combination found in many homes. Just as bad: anywhere light doesn't come evenly from both sides of your face, forehead to throat

The optimum conditions for applying makeup are provided in Clairol's "True-to-Light III Makeup Mirror." By turning a dial, you can quickly simulate four kinds of light (day, evening, home, office) via special filters over fluorescent bulbs. The mirror also swivels easily from regular to magnifying, and two side mirrors provide the same kind of help for your face that a full-length three-way mirror provides for your figure.

True-to-Light III—all mirrors, lights and white plastic—is surprisingly compact (12 inches top to bottom); the side mirrors close like doors over the larger center one. This particular mirror, about $36, has quite a number of male fans, too, including make-up artists, who frequently recommend it.

No problems with your own makeup area? Then remember to check the mirrors and lighting you provide in your guest bedrooms and bathrooms. You may find out how to have better looking houseguests.

• DO YOU BREAKFAST LIKE A KING?

"Breakfast like a king, lunch like a prince and dine like a pauper." This is one of the bits of beauty gospel being preached by Shirley Lord, Helena Rubinstein's attractive, active vice-president.

Ms. Lord is appearing in stores around the U.S., Canada and England this spring presiding over Helena Rubinstein Beauty Breakfasts. Don't miss the event if it comes to your city.

Believing that "we are what we eat," Ms. Lord counsels us to eat a big breakfast, a medium lunch and a skimpy dinner. "Everything we eat after 4 p.m. goes on the hips, anyhow," she says. A typical fit-for-a-king menu at a Beauty Breakfast: fresh orange juice, a bowl of fresh figs and grapes, croissants, honey and coffee. Other regular breakfast foods endorsed by Ms. Lord include papaya, (*Continued*)

Fill out this coupon and save a child

Just by completing this simple questionnaire, you can befriend a needy child through Save the Children Federation. For only fifty-two cents a day, your money, combined with that of other sponsors, can breathe new life into an impoverished village... help hard-working people in their fight for dignity... turn despair into hope for a child who has known only disaster. Fifty-two cents may not buy much where you live. But for the poorest of the poor where the need is so desperate, it can work miracles. HB 3/7

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Tell us how you want to help, by answering these questions:

1. What geographical area are you interested in?

Urgent need exists in all the areas listed below. Select an area, or let us assign a child where the need is greatest.

- ☐ **Where the need is greatest**
- ☐ Appalachia (U.S.)
- ☐ Bangladesh
- ☐ Chicano (U.S.)
- ☐ Colombia
- ☐ Dominican Republic
- ☐ Honduras
- ☐ Indian (Latin America)
- ☐ Indian (U.S.)
- ☐ Indonesia
- ☐ Inner Cities (U.S.)
- ☐ Israel
- ☐ Korea
- ☐ Lebanon
- ☐ Mexico
- ☐ Rural South (U.S.)

2. Any sex or age preference?

If so, our personnel who are familiar with conditions in the area you have chosen will select a child in accordance with your wishes.

☐ Boy ☐ Girl ☐ No preference

Age ☐ 4 to 7 ☐ 8 to 12 ☐ No preference

3. Would you like a picture of your sponsored child?

Shortly after assignment is made, we can send you a photograph and brief personal history, if you desire.

☐ Yes ☐ No

4. Would you like to correspond with your sponsored child?

If desired, correspondence can help build a meaningful one-to-one relationship. Translations, where necessary, are supplied by Save the Children Federation.

☐ Yes ☐ No

5. Would you like information about the child's community?

Several times a year you can receive detailed reports on the activities and projects being undertaken in the community to benefit your sponsored child. Would you like to receive such information?

☐ Yes ☐ No

6. How do you wish to send your payment?

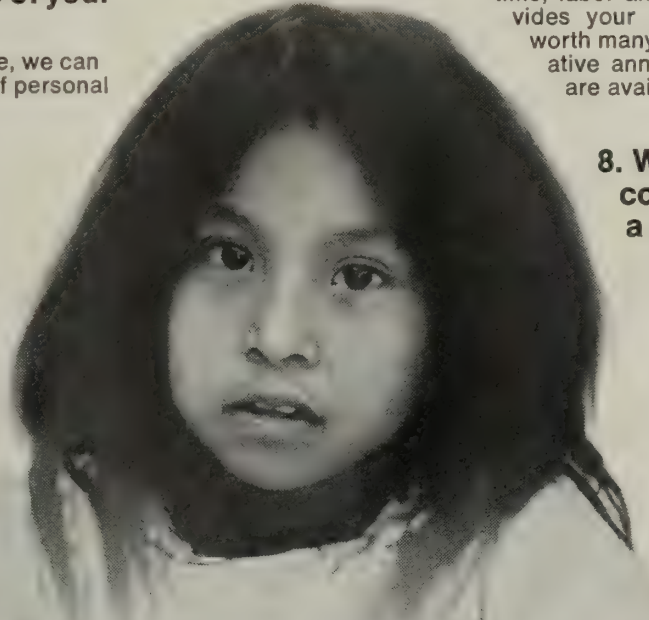
☐ Monthly, $16 ☐ Semi-annually, $96
☐ Quarterly, $48 ☐ Annually, $192

Enclosed is my first payment: $_____.

7. Do you wish verification of Save the Children Federation credentials?

Save the Children is indeed proud of the handling of its funds. An exceptionally large percentage (82.8%) of each tax deductible dollar you donate is used for direct aid and supporting program services. Due to volunteered time, labor and materials, your donation provides your sponsored child with benefits worth many times your total gift. An informative annual report and audit statement are available upon request.

☐ Yes ☐ No



8. Would you rather make a contribution than become a sponsor of an individual child at this time?

☐ Yes, enclosed is my contribution of $_____.

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HEALTH&BEAUTY UPDATE

Continued

chicken livers and oatmeals, skipping entirely the cholesterol in eggs.

On make-up, Ms. Lord says: "Decorating your face is like decorating a room. You don't just buy a lamp and then a sofa—you have a plan so a room is coordinated. Do the same for your face." And, of course, Helena Rubinstein has such a plan.

Other tips to make you look better: 1. Instead of having a martini, exercise when you come home from work—exercise is a source of energy. 2. Breathe deeply and blow out slowly to oxygenate your system. 3. Go upstairs two at a time. 4. Put your pantyhose on each time lying on top of a bed as an unusual quick exercise that uses your whole body. 5. Sun is the biggest single danger to skin; if you insist on going out to sunbathe, take a timer with you.

Helena Rubinstein has also opened a new Beauty Center in Paris at 52 Rue Faubourg St. Honoré. It's the prototype of others to be opened in big cities, including in the U.S. Emphasis is on fashions, accessories and, of course, make-up, all color-coordinated, with how-to advice liberally dispensed by the staff.

• BEAUTY TIPS FROM LUCIANA & DIANE

Princess Luciana Pignatelli's latest beauty venture is a new perfume, Tea Rose, a fragrance smelling of dozens of roses in a single sniff. She's the beautiful princess who comes into your home on the tube delivering commercials and who, a few years ago, wrote a gossipy beauty book about the beautiful people—a book that raised a few eyebrows with her frank talk about her own plastic surgery and such.

Although she often refers to herself as Princess Luciana, as she does in promoting Tea Rose, she has been divorced for some years from Prince Pignatelli and has since remarried.

Now, another erstwhile princess has written a beauty book. *Diane von Furstenberg's Book of Beauty* (Simon and Schuster, $9.95) is not nearly as revealing as Luciana's—no secrets on how to catch a prince and no gossip. Rather, Diane's book is filled with basic beauty stuff—and lots of photographs of Diane.

Diane no longer uses her princess title. She dropped it after her divorce from Prince Egon von Furstenberg, but there are plenty of people who can't kick the habit of addressing her with the title.

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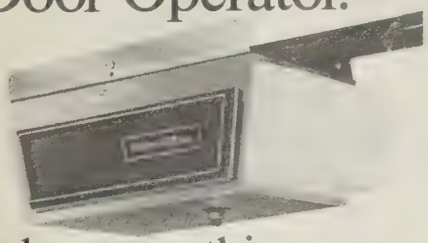
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REMODELING NOTEBOOK

By JULIAN BLOCK □ The last thing on your mind when you're in the midst of remodeling or improving your home is the possibility that you may someday sell it. But unless you hang on to your bills, you'll have a tough time proving profit or loss should that day come.

You probably know about the special tax break that lets you escape paying any tax on the profit from the sale of your home if, within the allowable time, you reinvest the proceeds in another home that costs at least as much as the sales price of the old home. And if you sell again later on, you still escape paying tax on the profit so long as you reinvest

IRS agents often disallow unsupported estimates of home improvement costs, so keep those bills and receipts

in another home and occupy it within the IRS deadlines for replacement.

But the tax is merely postponed, not eliminated. If you eventually replace your old home with a less expensive home or become a renter, the postponement ends and the IRS collects its share of your accumulated profits. That's why the IRS warns you to keep good records. These should include what you originally paid for your home, settlement or closing costs, such as legal fees and title insurance, as well as what you later paid for improvements.

Your total outlays for these expenses can be offset against the sales price. But unless you keep adequate records, you can at best rely only on estimates when you need to figure whether you made a profit or loss on a sale that may not take place until many years later. Unfortunately, when an IRS agent runs into unsupported estimates that help cut taxes, his usual reaction is to disallow or reduce them.

How long should you hang on to your records after you can no longer take advantage of the postponement break (i.e. should you buy a less expensive house or rent)? There is no flat cut-off. But you should keep the records at least until

Routine maintenance and repairs are not viewed as deductible improvements

the statute of limitations runs out for you to file for a refund claim or the IRS to call for an audit. Generally, that's three years from the filing deadline—April 15, 1980, in the case of a return for 1976.

Once the three-year period runs out, it's usually safe to dispose of your supporting records. But there is an important exception: If you do not qualify for the postponement break and fail to report your profit when you should have, the three-year statute of limitations starts to run only *after* you notify the IRS of your profit.

Note especially that the cost of routine repairs or maintenance is not considered part of the cost of your home. It may pay you to defer repairs and have them made as part of a general reconditioning, alteration or improvement later on. That way, the cost of minor repairs can be included in the cost of the larger job and be added to the total cost of your home.

For detailed information, ask IRS for a free copy of its Publication 523, "Tax Information on Selling Your Home."

You need to know the tax rules for medical expense deductions if you make improvements to your home or apartment on doctor's orders—such as installing central air conditioning for an asthmatic child, an elevator for a heart patient or a wheel chair ramp.

The rules clearly allow deductions for special equipment installed for medical reasons. But how much you can deduct can be tricky. You get no write-off for the entire cost of equipment that increases the value of your home. Your deduction is limited to the excess of the cost over the increase in value.

Note that a tenant gets to claim the entire cost of equipment installed for medical reasons. That's because the equipment adds nothing to the value of his property. And whether you own or rent, you can claim the entire cost of detachable equipment—say a bedroom air conditioner that alleviates asthma.

You are also entitled to deduct the operating and maintenance costs of medically required equipment even if you are not entitled to any deduction for the

Remodelings clearly ordered for medical reasons are at least partially deductible from income

equipment itself. So if there is no deduction for that $2,000 air conditioner because it adds $2,000 to the value of your home, you can still deduct such expenses as electricity, repairs or a service contract for the maintenance.

You stand more chance of an IRS audit when you claim medically required equipment. So get a written statement from your doctor and hang on to bills and cancelled checks that show what you paid for improvements. You also need those records to figure the profit or loss when you sell your home.

When a sizeable deduction is at stake, it's also a good idea to get a written opinion from a competent real estate appraiser spelling out the increase in value —if any—of your home after installation of the equipment. If a disputed deduction winds up in court, the IRS can bring in its own appraisers. But their later appraisals are usually not as convincing because of the time lag.

Incidentally, appraisal fees do not come under the rules that limit medical deductions to amounts in excess of 3% of your income. They come under the rules for return preparation fees and are deductible in full.

For more detailed information, ask the IRS for a free copy of its Publication 502 entitled "Deduction for Medical and Dental Expenses."

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YES, THEY DO HAVE A RATIONALE (OF SORTS) FOR COLLECTING ANTIQUATED OBJECTS

By KATHRYN HAUEISEN □ I heard a rumor someone's doing a survey to find out why people collect "antiques." I wish someone would ask me that question.

"Good afternoon, ma'am. I'm from the Authentic Reproduction Society of America. We're conducting a survey to find out how the public feels about antiquated products. How long have you been collecting antiques?"

"It all started when I got married. Actually, it started when we announced we were going to get married and I rented an empty apartment. Both sides of the family rallied to the cause. We've been a shipping-and-holding house for outmoded household goods ever since."

"Would you say you collect antiques because of their financial value?"

"No. Nobody wants us to sell anything. We could probably sell that 1919 Thomas A. Edison phonograph for at least double what we paid for it. But my husband won't let me sell it. We just keep moving it from room to room and floor to floor."

"I see you also have a 1929 RCA radio. Do you specialize in musical or entertainment type antiques?"

"We specialize in variety. We have that because Jim couldn't

'Mostly, it's because we have this ingrained fear of throwing out anything old'

stand to let a coworker's grandmother convert it into a china cupboard. We've played it a couple of times, but the music sounds just like it does on a regular radio."

"Many people say they collect old things because of their esthetic value. Do you feel you belong in this category?"

"Not really. We do like the appearance of a beautiful piece of wood. However, if you'll notice, most of our things aren't in that good a condition, esthetically speaking. Take that washstand. We bought it in a little barn in Hicksville. It was all beat up and warped and perfect for changing soggy diapers. It's since been dismantled, sanded, stripped and steel-wooled, had boiling water poured on both sides of the top, been weighted down with rocks, clamped, glued and reassembled—still warped."

"You mentioned many of your things have come from the family. Do you belong to the category of collectors who keep things as family heirlooms?"

"Our round oak dinner table was my grandfather's poker table. That Tiffany-looking lamp was handmade by some distant relative. Jim's mother had to turn it off whenever she came in from a date with Jim's father. The main reason we have them, though, is because we needed a place to eat dinner and some light when it gets dark."

"Ah ha! I'll put in with the people who believe antiques should be used and appreciated and not left behind glass in museums."

"I'm not sure that's true. I have lots of antique glass and tableware I never use because it might get broken. See that Model A out in the garage? Jim bought it as a life-sized kit. It came in parts—three trailerloads full. He spent six months putting it together and we've spent a couple of days running around in it. We'd have to spend more money to get it running right and several hundreds to restore it. We don't want to spend any money and we can't use it the way it is. So there it sits, taking up half of a one and ⅔-car garage along with two functional cars, a trailer and enough riding toys for both of our two girls, plus five friends each. Something has got to go. But the Model A won't."

"Frankly, ma'am, I'm having trouble finding a slot for you on this form. You don't collect old things because of their value or because they're family heirlooms, or because of their esthetic value. Why do you collect these old things?"

"Mostly, it's because we have this deeply ingrained fear of throwing out anything old. See the two charcoal drawings there along the stairs?"

"Yes. Very nice. Are they relatives of yours?"

"Yes. But we don't know which (*Continued on page 158*)



BUILT IN ENGLAND CENTURIES AGO AND TRANSPORTED ACROSS THE ATLANTIC, AGECROFT HALL IS ONE OF VIRGINIA'S MANY MAGNIFICENT HOUSES.

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THE DEEP SOUTH— VISTAS OF CHANGE

Alabama, Louisiana & Mississippi offer a vital new mix of yesterday, today & tomorrow

By MARION GOUGH □ When you hear the words Deep South, what do you think of? Moonlight and magnolias, sleepy-time towns drowsing in memories of past grandeur, a come-day-go-day world peopled with Scarlett O'Haras and characters out of Tennessee Williams? You've got another think coming. That too-many-movies stereotype is dead as a doornail. Go to Alabama, Mississippi and Louisiana and, sure, you'll find moonlight and magnolias, all right, and ante-bellum mansions seen through vistas of live oak allées and Spanish moss. And you may indeed find quietly paced small towns and people who recall the courtesy of another era because they say things like "Good morning" to strangers and "Come back soon, heah!" But you'll also find booming cities caught up in the vitality of growth, and something in the air that tells you it's not sleepy time down south at all. Southerners themselves are well aware of this, if the rest of the country seems not to be, and it's worth a trip down yonder if only to observe the new South in action. You will also find that this is virtually unsung vacation country, full of surprises, scenic and otherwise, with the Gulf of Mexico lapping talcum powder beaches, an inland miscellany of forests, lakes, canyons, caves and gardens and more goings-on to keep you occupied than you could pack into a month of Sundays. According to your likes, pack swim suits, golf clubs, fishing tackle, tennis racquets, binoculars, notebooks, camera. History buffs have a field day, for so much of our nation's history was shaped here. Antique buffs are in paradise. Gourmets, gluttons and the just plain hungry are in for a perpetual feast of the regional fare, which puts ambrosial emphasis on such Gulfwater bounty as shrimp, crab, red snapper and pompano. Here's where to taste a cookery heritage seasoned by all the early peoples who made the Deep South history; Indian, Spanish, French, West Indian, English, Cajun. You can put up in any style, from camping out to posh resort. Go now and you're there for the full bloom of azalea and camellia trails and a spate of house and garden tours that take you beyond the white pillars and lacy ironwork of grand old mansions. But go any time.

Climate is benign except in the height of sultry summer, but even then you'll have a hard time finding any place that isn't air-conditioned. Highways are excellent and all major cities have good air and bus service. Courtesy prevails and local chambers of commerce are especially helpful to visitors. The doors always seem to be open in this heartland of Southern hospitality.

IN ALABAMA THEY SAY THEY'VE GOT IT ALL

Approach Alabama from the North and you can arrive in Huntsville. Here at the Alabama Space and Rocket Center you can take a simulated trip to the moon, meet Miss Baker, the Monkeynaut who's really been around, drink coffee brewed by solar heat and blow your mind with the wonders of the Space Age. Then drive back 7,000 years to Russell Cave and see how cavemen kept house. Go then to Sequoyah Caves, deep, long subterranean marvels and the almost miraculous Onyx Cave, a gigantic jewel under the earth, a national treasure hardly publicized. (Kampgrounds of America has a terrific camper compound nearby.) Not far away is Cloudmont—of all things, a ski resort in the Deep South, capable of manufacturing its own powder snow as needed. Near Decatur is Point Mallard, dedicated to *le sport*, where you can swim in make-believe ocean waves and visit the pool that U.S. Olympic champions favor as training waters. In the northwest there's Florence, mecca for jazz buffs because this is the birthplace museum of jazz-father W.C. Handy, of *Beale Street* and *St. Louis Woman* fame. Not too far off, another birthplace museum, in Tuscumbia, is the Ivy Green, home of Helen Keller, the almost sacred spot the well where Anne Sullivan first taught her the concept of water and started this remarkable deaf-mute human being on her incredible career of communication and hope, an inspiration to all.

Grand Canyon, anyone? Alabama has one of its own, northeast in De Soto State Park, with a handsome, brand-new lodge and chalets to put up in and a thousand things to do. A reminder that Alabama has a score of excellent state parks in choice vacation areas, mountains to white Gulf beaches, equipped for overnighting by tent, camper or in resort hotel luxe.

In your driving you've got to hit Birmingham, the steel mill giant with an outsize iron statue of Vulcan its landmark. The steel notwithstanding, Birmingham's growing claim to world-wide fame is its medical center. And this internationally minded city each year salutes a foreign country's culture with a festival of performances in the impressive Civic Center where something's always going on in its theater, concert hall, exhibition hall and sports arena. Put up at Hyatt House and you're only a step away from it all. Look in at the zoo, the botanical gardens; see the Kress collection in the art museum; visit Arlington, a special gem of ante-bellum mansions.

Montgomery, the state capital, is mecca for all Civil War buffs. Here the Confederacy was born and behind the present statehouse is Jefferson Davis's White House of the Confederacy. But if there are tree-lined streets and echoes everywhere of the past (antebellum houses, a time-spanning museum of Alabam's life in the Archives and History Building and the *General Richard Montgomery* sternwheeler to take you cruising on the Alabama River), there is also the W.A. Gayle Planetarium, one of the country's greatest, to take you to the moon. For cool, quiet surcease from sightseeing, cross the Tallapoosa River to Jasmine Hill, a Greek sculpture garden in fragrant greenery.

Eufaula, to the east on the Cattahoochee River, has turned into stamping grounds for serious bass fishermen. The town is one of many that celebrate springtime with tours of its handsome houses (March 31-April 3). To the south, Dothan will do some special shining this October—it's the home of the annual Peanut Festival. It is also home to the annual Press Thornton Future Masters golf tournament, the 28th coming up in August. But around about now, the city celebrates its spectacular spring foliage with an Azalea-Dogwood Trail, festivities starting March 7 with a pageant and the crowning of the Azalea Queen, a parade on the 12th and the whole town in full flower until the month's end. (*Continued on page 50*)

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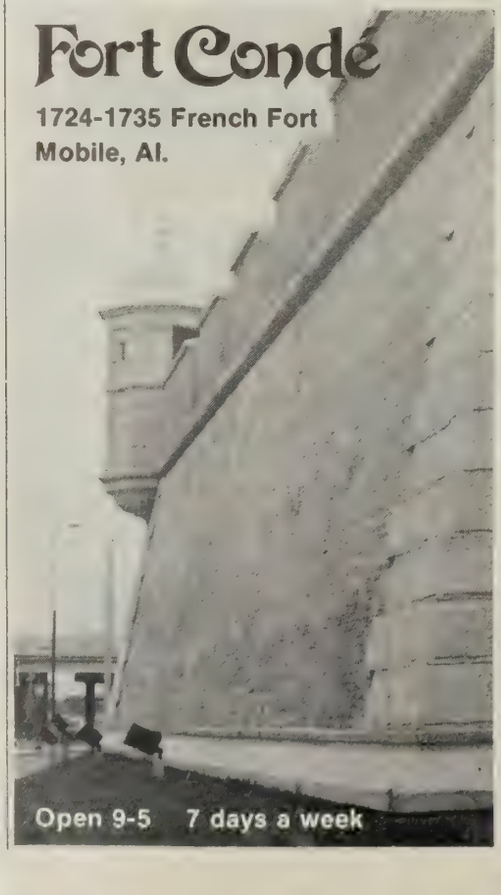
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DEEP SOUTH

Continued

Down to the Gulf Coast where the Spanish moss seems to get thicker and the accents softer, you're heading toward a mile strand of gorgeous beaches and en route, to Mobile, founded by the French in 1702 and a continuing major seaport ever since. A visit to the reconstructed Fort Condé gives an inkling of its rich early history under French, English and Spanish flags. Mobile Bay is Farragut's "damn the torpedoes" scene

Travel into space, ski a snowy mountain, descend into an onyx cave, luxuriate in history and white beaches

but the houses on De Tonti Square, where Mobile's bon ton lived when cotton was king, reveal the city's elegance. The lace ironwork and marble halls of the Richard D.A.R. house offer a small taste. The city's annual Azalea Festival, coinciding with the Historic Homes Tour (February 22-March 30) provides a feast of fine festivities and flowers. And, they'll point out to you here, Mobile had a Mardi Gras before New Orleans, and still whoops it up with 10 days of gala before Ash Wednesday. Heading toward those beaches on the west coast of Mobile Bay, don't miss a visit to Bellingrath Gardens, spectacular in spring, marvelous any time. Travel the east coast and you'll come to Point Clear. Head south and you're at Gulf Shores and Gulf State Park, a strand of white sand designed for luxuriating in the sun. For more: State of Alabama, Bureau of Publicity and Information, Montgomery, Ala. 36130.

MISSISSIPPI: GREEK REVIVAL AND ATOMIC ENERGY

In Mississippi they're picking cotton by machine these days, there are 400 oil wells around Natchez and, besides giving tourists the sun tan of their lives, the Gulf Coast is turning out atomic submarines. Whatever would those millionaire cotton planters think, whose palatial mansions draw visitors by the thousands to wonder at the grandeur of their living? Mississippi seems to have more such beauties than anyone can catalogue.

In Jackson, governors have lived in a Greek Revival mansion since 1842, and you're invited in to see the Aubusson rugs, Duncan Phyfe, crystal chandeliers and typical elegancies of the ante-bellum era. Throughout the state, when camellias, redbud and dogwood bloom, there are springtime house pilgrimages in Carrollton, Columbus, Holly Springs, Jackson, Port Gibson, Oxford, Raymond, Sardis, Vicksburg and Woodville. Best known and most elaborate of all is in Natchez, where this year, March 5-April 3, 35 great houses are open to visitors, some by candlelight, and a Confederate Pageant revives the history and manners of those

old days. With a bit of luck, you may be able to stay in an ante-bellum home yourself. More on this: The Pilgrimage Garden Club, Box 347, Natchez, Miss. This area, on a bluff overlooking the Mississippi, could once boast more than half of all the millionaires in the U.S.A. Fifteen of the many plantation houses are open year-round. The Natchez Trace, once a trade route of the Choctaw Indians and a mysterious slash through walls of ferns and low-hanging trees, had a romantic history of banditry and derring-do in the days when the river port was as bustling as the Barbary Coast. A parallel scenic parkway is a National Parks preserve.

Vicksburg, surely worth the 90-mile drive north, especially for the history-minded, is a treasury of Civil War memorabilia, the poignant battle fields preserved. Those Choctaw Indians still hold forth in Mississippi—3,600 of them in Neshoba County, living near Nanih Waiya, a sacred mound for a thousand years. They weave, pot and pursue their ancient crafts and each year, mid-July, in Philadelphia in east central Mississippi, they hold their Choctaw Indian Fair. Important plantation houses in this general area are Merrehope at Meridian, Waverly at Columbus and Lenoir at West Point.

A terrific state park system has staked out some choice 14 areas for all the outdoor pleasuring a tourist could wish for—camping, fishing, swimming, hiking—and you can hardly miss a public golf course (there are 26 of them).

Try to wend your way to the Delta country and Greenwood, one of the loveliest spots in the state. Here is Cotton-

Shrimp boats a-coming... and atomic submarines... and a grand past to revisit in historic mansions and moss-hung shrines

India, a fascinating depiction of Mississippi life from prehistoric times to now. A little out of town is Florewood, the State Park System's creation of an 1850s Delta farm with working exhibits of farm crafts and mule wagon rides for all. The beneficent breezes, beaches and marvelous seafood of the Gulf Coast, which once lured the inland planters to summer by the water, still magnetize sun-and-sea-happy visitors along its length from Pascagoula to Louisiana. In Biloxi you can rest like a planter in the 1847 Magnolia Hotel or in modern resort style in any kind of accommodation from cottage to Sheraton-Biloxi, with night club acts included, visit the proliferating *boites* or concentrate on old houses like Jefferson Davis's Beauvoir, the 18th-century Old Spanish House, or even eat your dinner in the landmark Old French House, now one of Mary Maloney's restored restaurants. It was built in 1737 and when you down your iced libations in the lounge, you are in the old slave quarters. History buffs and those who enjoy being on the sparkling waters of the Gulf will want to excursion from Biloxi or Gulfport to Ship Island, a short sail away, anchorage for the fleet of d'Iberville. To glimpse the Train, ride the Shrimp Train, a quickie sightseeing trip by choo-choo. And if you're here-abouts the first weekend in June, you're in for parades and pageantry when the gaily colored shrimp boat fleet is blessed. For more information: Mississippi Agricultural and Industrial Board, Box 849, Jackson, Miss. 39205.

LOUISIANA: CAMELLIAS, OIL WELLS AND ALL THAT JAZZ

What most people, myself included, don't know about Lousiana would fill a 10-volume encyclopedia. Test yourself. Where would you go to see the American Rose Society's 118-acre blooming Rose Center? The new Meadows Museum devoted to the art of Indochina? A super collection of Russell and Remington bronzes? The newest, most sophisticated of thoroughbred race tracks? Try Shreveport. Those bronzes are at the Norton Museum, the pedigreed gee-gees at Lousiana Downs. You'll also see how this old river port reurbanized itself, turned a rundown river bank into a burgeoning garden, a warehouse neighborhood into a milieu of boutiques and smart restaurants, like the Mississippi River Co. on revitalized Shreve Square.

Are you bemused by the women's movement? Stop off in Natchitoches (*nakatish*), the oldest town in the state and a charmer of a place, its fine old town houses and outlying Cane River plantation houses open on tour in spring and October. Credit for this lovely preservation goes to the women of Natchitoches, the Ladies in Calico, who organized and did everything but lie down in the street to keep progress from covering their old brick roads with cement. Preservation Society headquarters are in a delightful old house where they'll furnish you with a walking tour itinerary.

The hottest place in the state is not New Orleans, as you might expect, but Avery Island, where the McIlhenneys make Tabasco Sauce, a step away from a wild bird sanctuary while discreet little oil pumps are pumping up the good stuff all around the place. This is near New Iberia in the Bayou Teche (*Continued*)



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DEEP SOUTH

Continued

country where you can visit nostalgic Shadows-on-the-Teche plantation house and then drive on to Jefferson Island and the magnificent Rip Van Winkle Gardens.

You've heard of Evangeline, the loveliest Cajun exiled from Canada to settle in Louisiana? See her grave in St. Martinsville, so French it was called the little Paris of America. In a nearby park see a typical Cajun farmhouse-museum and get a feeling for the culture these French-speaking Canadians brought with them, including their good-natured philosophy, "Let the good times roll." Taste their cuisine, discover their myriad ways with the succulent little crawfish and sassafras bark. Capital of Cajun country, or Acadia, is Lafayette, which may make its money from oil these days, but seems to live in gardens of azaleas and sweet olive and celebrates spring with an Azalea Trail program. Its pre-Lenten carnival goings-on vie with New Orleans in sequined glitter. It's a good place to headquarter while touring the Cajun country. They've a topnotch race track called Evangeline Downs. But Lafayette's decided must is a visit to their natural history museum, probably the most imaginatively conceived of its kind in the country.

Prowl for primitive art or antiques; hear jazz in a place where the live oaks have a society of their own

In Baton Rouge, the state capitol is a skyscraper, built in 1931, but Greek Revival barracks that once housed the illustrious likes of Robert E. Lee now serve as state offices. This is a personable city with century-spanning buildings well worth a look, this made particularly easy in spring when the Foundation for Historical Louisiana offers eight Heritage Tours, March 18-21. In the countryside there is glorious old-mansion viewing, a particularly handsome group near St. Francisville in West Feliciana Parish, where Audubon painted his birds. Rosedown, open year round, is a breathtaking reminder of the grand old days you'll never forget. Many others are always open, too, but for a Lucullan feast, all in one gulp, the Audubon Pilgrimage, March 11-13, would put a nostalgic antique buff in heaven. Check the Historical Society, St. Francisville, La. You may put up in some of these grand mansions, too.

If I had my druthers, I'd sail from Cincinnati to New Orleans on the new *Mississippi Queen*, living it up in modern splendor, pleasantly haunted by the atmosphere of old river boat days on the Mississippi. You must also know, or your travel agent does, that more and more cruise ships are departing from New Orleans, so a pre-cruise sojourn in this terrific town might well fit into a cruiser's schedule. Land-bound tourists can drive in no time from Baton Rouge. You know you're approaching the big time when you see the gigantic new Superdome. This

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colossus has to be entered and experienced to be believed, so put it on your list. I can't fault any traveler for making a bee-line to the Old Quarter, its lacy-iron galleries, its essence of a romantic past and its mind-boggling mix of beauty and sleaziness, topless girlie shows and magnificent antique shops, the now reconstructed French Market where you eat hot beignets with black, black coffee after a night on the town. I love the cabriolets

Tabasco and azaleas and a wing-ding carnival, Cajun country, gumbo, beignets, black coffee—and let the good times roll

drawn by horses with flowers in their hats. I love George Finola blowing his trumpet at the Blue Angel. I love the marvelous, honest, black jazz at Preservation Hall and all the great things you can eat at Brennan's, Antoine's, Galatoire's. I love the Royal Orleans Hotel. But one day I'm going to concentrate on the Garden District and take a long, long look at the gracious and diverse architecture of its houses, and I'll stay at the Pontchartrain Hotel, the most continental hostelry this side of Paris, where every room is beautiful to be in, and food, from Trout Macy to Mile High Pie, makes the angels sing. I'll also take a closer look at Longvue Gardens and drive up the river a piece to lunch at Tchoupitoulas Plantation.

Actually, you don't have to go out of town to get the flavor of the Louisiana Deep South as you know it from song and story. City Park has the live oaks and shimmering Spanish moss to prove it. Among other of its pleasant eccentricities, by the way, Louisiana has a Live Oak Society, membership limited to live oaks only—and then only to these stately beauties if they are at least 100 years old (it's said they grow for 200 years, live for 200 years and die for 200 years). Most members are historic trees, each with a human attorney to protect its interest.

New Orleans and Carnival are synonomous—and for those gala, party-all-over-the-place days before Ash Wednesday, the town is packed. My own impression is that an outsider may come and leave without the first inkling of what it's really all about, give or take the spectacular Mardi Gras parade down Canal Street, because the real action is in the private parties given by the carnival krewes and rarely does an outsider get within the charmed circle. What you can certainly grasp is the capacity of this town to enjoy itself. More's the pity, one never speaks of New Year's Eve in New Orleans, but here's another example of *joie de vivre* on the loose, even if there's no costumed and befloated parade.

New Orleans, which never seems to be of the Carnival mood, has two big events upcoming: The Jazz and Heritage Fair, April 9-18, which spills all over the place, in fairgrounds, hotels, steamboats, and New Orleans Spring Fiesta, April 15-May 3, which offers among its goings-on the chance to get inside some otherwise closed houses worth seeing. For more on Louisiana: Louisiana Tourist Commission, Box 44291, Baton Rouge, La. 70804. ■



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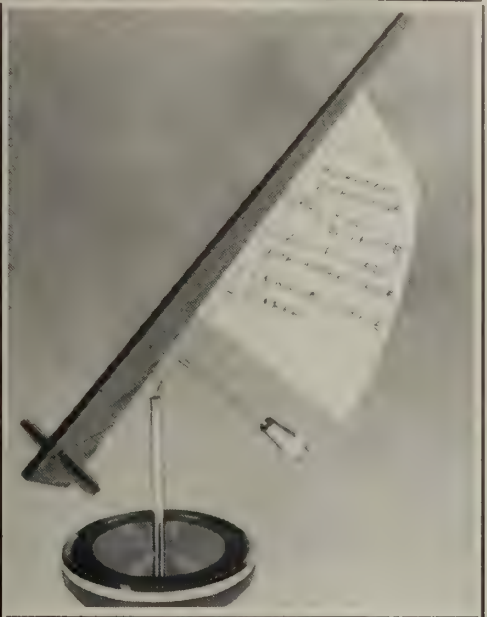
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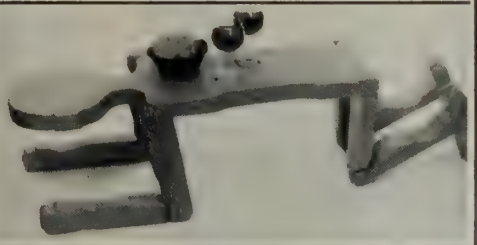
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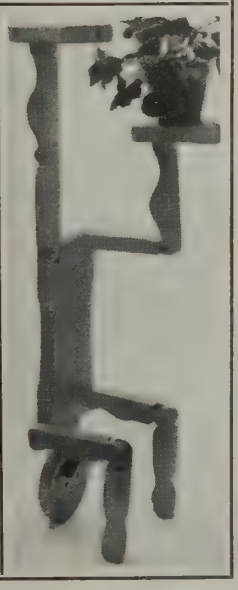
By MARY BOWDEN ☐ **Yardarm mobile bobs and spins a menu or flashes favorite snap-shots. It's a fun trophy or name-plate. In walnut, $20, at Jerryco, 5700 NW Highway, Chicago 60646.**





Handy fellow to have around, sturdy muscle-bound puppet goes down on his knees as a table nine inches high or reclines as a book holder (*above*). He's a cutie as a valet (*below*) and as a plant-holder. Four feet, seven inches tall, unassembled, in unfinished pine, $95, or finished, $125. Carpenteria, 111 Bowery, New York City 10002.





FELICIANO

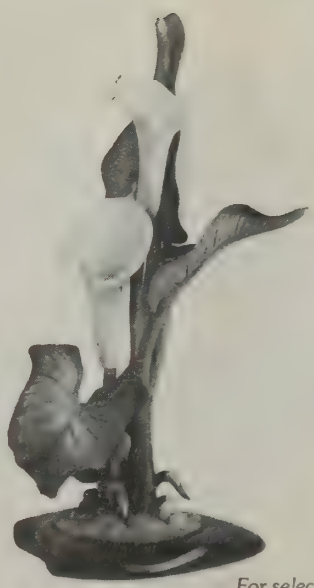


The first time we met she said I really got her goat.

The feeling was mutual. We disagreed about everything. Spent hours proving each other wrong. And sometimes I took the opposite side just for the fun of it. Then, one day, we both burst out laughing at the same time.

Ten years of marriage have uncovered certain areas of agreement. We both love old merry-go-rounds, peanut butter and jelly, Victorian furniture and being quiet with each other more than debating with anybody else. And now the goat we've got is neither hers nor mine, but ours.

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Decorating at different tempos...

INSTANT IMPACT! QUICK CHANGE! LONG TERM!

Hours, days, weeks, months. How long a time, how great an effort is required to add a new visual quality to your home? The answer, of course, depends upon the objective in mind. Is it to inject a dash of sparkle into a room or to bring a cherished, long-held dream into fulfillment? The former can be done in a twinkling of time; the latter rewards in relation to the labor expended upon it. We illustrate our theme of decorating in different tempos with examples and ideas that can be executed with a minimum or maximum of effort.

If your objective is instant impact, you'll find that pattern does it—one, two, three. It refreshes the eye, makes a mark, lifts the spirit, gives a room and you a brand-new viewpoint—and with minimal hassle. Highlighted:

The area rug—see it in 22 new and potent packages of pattern and color, a new look to put down at once and enjoy the immediate sense that you've changed your surroundings.

The tulip—a portfolio of that peerless, timeless flower in fabrics, wallcoverings, rugs and whatever, patterns as serene, flamboyant, quiet, brilliant as you please, but every one bound to put a new bloom on living.

Quick change can be quick, indeed. Actress Rita Moreno's abracadabra method for changing the mood of a bedroom is a quick change of its fabric costume—an immediate innovation all done with a ready-to-hang, ready-to-spread wardrobe that is really a switch of sheets.

The benefits of long-term involvement are illustrated by two enterprises of lasting merit, neither accomplished with a flick of the wrist, but present proof that a major project in scene-changing can be worth every moment of the forethought, time and labor you put into it.

First, a hand-crafted house—the proud achievement of an American history scholar who relearned the self-reliant skills of his ancestors and with his own hands built his own house and furnishings in the Early American idiom of chestnut, oak, butternut and pine—and loving, dedicated workmanship.

Then we present a tale of brownstone back to brownstone—the story of a house once converted to apartments, its two top floors now reconverted to townhouse living, and given in the process a breath of country air.

HOUSE BEAUTIFUL
MARCH • 1977





"This quick-change decorating is called "Rita's at it again"

As creative off the stage as on, Rita Moreno, who "can't live without a change of scene," has her own fast system for doing over her bedroom with a change of sheets (*right* and *far right*). "It's done by shifting two complete sets of fabric fixings in two sheet patterns. It's decorating the family calls 'Rita's at it again.'"

SHEETS PLAY A DUAL



They're cast as the versatile stars in Actress Rita Moreno's personal decorating spectacular

As Anita, when she sang "America" in *West Side Story*, Rita Moreno simultaneously brought down the house and an Oscar, which appears permanently on an open-shelf Formica chest which is used as a desk (*left*). Her performance in *The Ritz* could well net her another goldie, and she has already won Cue's Golden Apple Award as Best Actress of 1976. Her few moments at liberty are spent in her New York City apartment with her husband and manager, Dr. Leonard I. Gordon, and her daughter, Fernanda, normally, she says, in this bedsitting room. "We are either here or in the kitchen. The rest of the house seems to get ignored." The room's ideal "because it is a white shell that I can change continually." Her instant fabric re-do takes place around white walls and chests, a pickled floor and the unique, bracket-sided Victorian brass bed. These remain the same. At times the bedroom takes on a tailored look (*above*), in the desert-sand plaid of "Eaton Street" Utica Fine Arts sheets, designed by Angelo Donghia for J.P. Stevens & Co. The rug is made of blocked sisal. FELICIANO

"I'm nuts for sheets. I have scads of them. I've been using them as bedspreads for years"

"I'm a sheet nut, I have scads of them and I've used them as spreads for years. I'm always experimenting." One Moreno invention: to get a turn-down as clearly patterned as the rest of a sheet, she cuts a broad strip off the top, reverses it and stitches it back onto the sheet. When she wearies of this look, "Grosgrain Ribbon," designed by Angelo Donghia for Utica Fine Arts by J.P. Stevens (*below right*) changes the room. She changes rugs to pale sisal, brings in armchairs from the library and switches to mirrors framed in the poppy pattern (*below*). "I'm nuts for anything that contains anything—baskets, boxes," she says and uses them for storage. Her dressing table is another open-shelf Formica chest, the shelves hidden by sheeting and a square of antique Battenberg lace (*right*). The cricket box (*below*) holds face creams. "I'm no decorator. I've just worked out some ideas with the experts." Experts here, Interior Designers Stanley Hura and Beau Maas.

ROLE







FLOWERS & FLOUNCES, FIT FOR A FAIRY PRINCESS

She is Fernanda Gordon, age 10, talented, the very image of her vivacious mother, Rita Moreno. She is an out-and-out romantic—a clue to her choice of drifting, dreamy blossoms for this bedroom, a room where she sleeps, studies, plays and paints (see her framed artwork in the photograph of her mother on a preceding page). The pattern is "Wind Flowers" on sheets designed

"Fernanda adores her room . . . she says it makes her feel like a fairy princess"

for J.P. Stevens' "Tastemaker" collection by Marlene. Sheeting covers walls, drapes windows, skirts the wicker chairs and, with a loveliness almost magical, transforms a jog in the wall into a romantically curtained and canopied bed alcove (*right*). "She loves to crawl into it and draw the curtains around her," her mother reports, "and says the room makes her feel like a fairy princess." The over-all look is luxurious, because fabrics have been used so generously, draperies and flouncings made with triple fullness and with fine attention to trimming de-

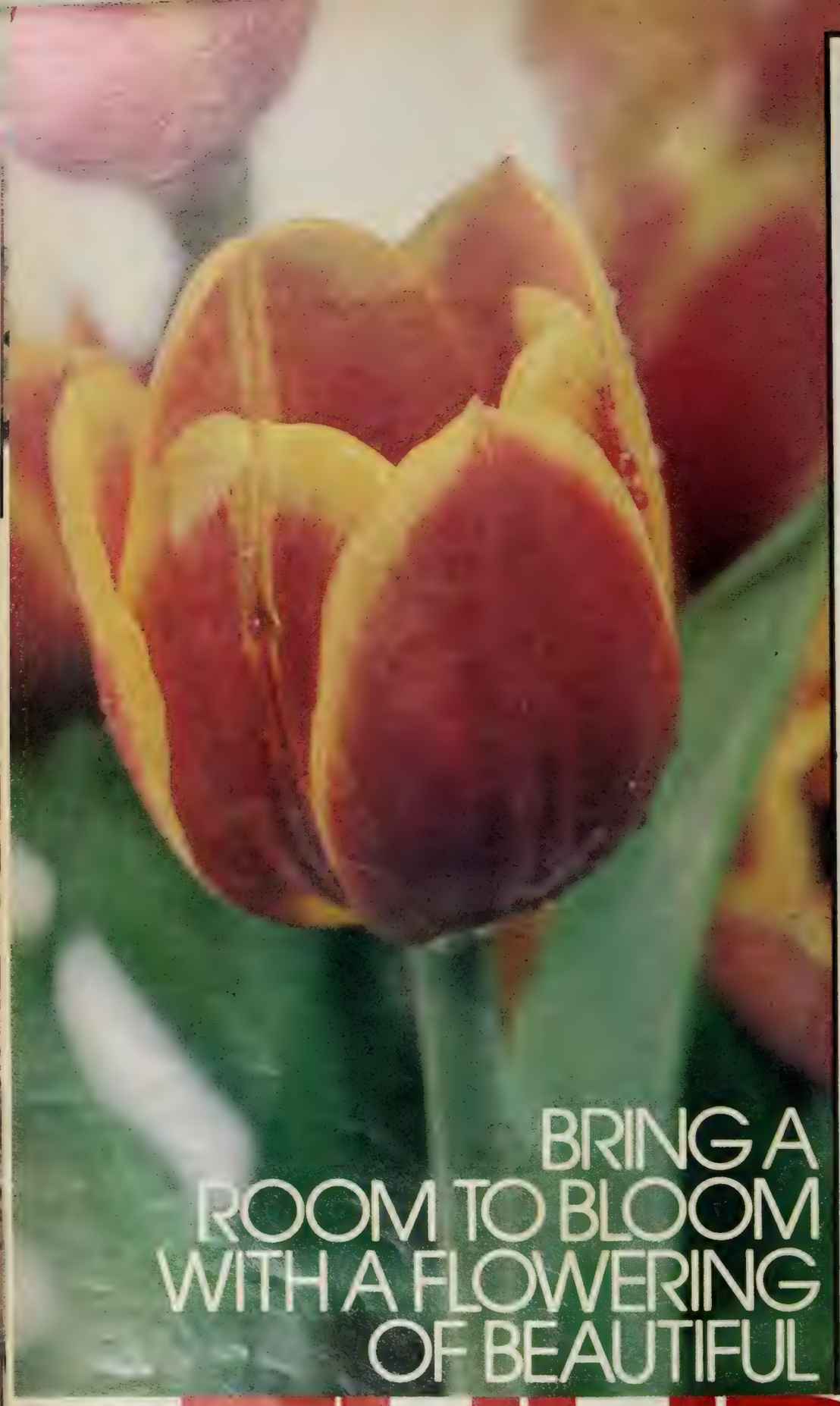
"She loves the idea of her alcove bed"

tail (*close-ups, lower right*). Floor is a glassy, stain-resistant white, thanks to several coats of deck paint and urethane varnish. Rug is a striated fabric, backed with felt. Rita Moreno, with decorators Stanley Hura and Beau Maas, designed the white wall system (*above*).

Editor JACK MACURDY

FOR DETAILS, SEE PRODUCT INFORMATION





BRING A ROOM TO BLOOM WITH A FLOWERING OF BEAUTIFUL

TULIPS

From the day a Bronze Age artist in Minoan Crete limned a white tulip on a pottery vase, that beguiling flower has enraptured designers with its chalice-grace and elegant foliage. See it over the centuries on Turkish rugs, Persian carpets, on Delft and Meissen, as the universal symbol of the Pennsylvania Germans, used so frequently on their slipware that the pottery itself is called "Tulip Ware." It flowers in 17th-century English crewel, in Mid-European embroidery, in Early American quilts, on William Morris wallpapers. Its pure shape shows up in Bennington ware, vases, New Orleans windows, Tiffany glass and Saarinen chairs. Now, on these eight pages, contemporary designers interpret the timelessly lovely tulip in fabrics, wallcoverings and household wherewithal to bring a young, springtime lift to everyday rooms. Give thanks to Ogier Ghiselin de Busbecq, 16th-century ambassador to the Constantinople court of Suleiman the Magnificent. He found the Turks enamored of the tulipan, a strange and brilliant flower that carpeted palace gardens and grew wild in Near East hills. (It might be the Bible's lily of the field.) He sent a parcel of the precious bulbs back to Vienna and the rare flower soon became the status symbol of the rich and princely. Holland's first tulips bloomed in 1562, England's in 1578, and by 1608 a chic lady of the French court might eschew jewels to wear one tulip in her cleavage. Delft potters made the tulipière, a ceramic construction of finger-like vases, each to display an individual flower. Meanwhile, the stolid Dutch went mad speculating in the bulb market, and during this "Tulipomania" one Semper Augustus bulb sold for $1,200. The crash came in 1637. But the then-worthless bulbs became the start of Holland's flourishing tulip industry and those glorious Haarlem fields that bloom each year in April and May. Turkey still celebrates an annual Tulip Festival (this year, April 23 to May 1) in the Topkapi Palace gardens in Istanbul. Herewith our own festival of tulips to bring all-year springtime into all your rooms.

(1) In a New York City dining corner, thoughts of the country prevail with the lavish use of "Floriade" fabric and wallcovering from Kirk-Brummel—on the window shades made by Joanna Western Mills and the draped table and trio of white-lacquered Philip Daniel chairs. Now, coffee is being served with settings of china, napkins, flatware and a crystal bowl, all from Georg Jensen. The gently geometric Rosecore rug provides a pale foil to the bold colorings. **(2)** Another view of "Floriade," available in different colorways of wallpaper and fabric, including a Belgian linen (not shown). **(3)** Master colorist Vera has designed this naive "Tulip Time" pattern in two colorways of both a fabric and wallcovering for F. Schumacher & Co. FELICIANO





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TULIPS

(4 and 5) "Tulips, Tulips" sheeting by Martex, a bold, graphic design taken from a European scarf print, sets the tone in a Long Island, N.Y., living-cum-guestroom. When the convertible sofa is opened, the pattern appears on ruffled pillow shams, sheets and a quilted comforter; when closed, there's a stunning play of print on pillowed sofa, armchair and draperies against sun-yellow walls and natural woods. **(6)** Posies and polka dots pattern Bloomcraft's "Tulip Time" Zepel-treated cotton fabric. **(7)** A simple tablesetting sets an indoor picnic mood—all the more artistic with its mix of earthy and elegant: a porcelain dinner plate, earthenware bowl of eggs and pitcher by Ginori, trio of stemmed glassware by Holmegaard of Copenhagen and the "Oakleaf" sterling flatware through Cartier, with accessories in copper and straw. **(8)** A civilized view of the tulip appears in "Dr. Thornton's Tulips" glazed chintz by Brunschwig & Fils. **(9)** Stretch out among the flowers on a Philip Daniel chaise upholstered in "Primavera" cotton by Hannett·Morrow·Fischer. **(10)** "Kensington Square" wallcovering by First Editions is also available with matching fabric. **(11)** Less is more with a mere scattering of tulips on an all-wool Edward Fields rug, in custom colors and sizes. **(12)** Two colorways dot "Tulip Time" wallcovering and hand-screened fabric by Stockwell.


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TULIPS

(13) Impressionist sprays pattern "Tulip" glazed chintz with Zepel finish by Brunschwig & Fils, shown with a spray of Selo Magicsilk tulips of washable, synthetic silk. **(14)** Brunschwig's "Tulip" fabric flourishes in apple-green living room designed by Mario Buatta for Mr. and Mrs. Stuart Phelps of New York. On armchairs and draperies, it gathers the colorings of a neutral Schumacher rug, textured white sofa, blue taffeta table skirt of Clarence House fabric and a 19th-century decoupage lamp. The English Sheraton-style china secretary and 18th-century Chinese laquered coffee table are fine eclectic notes to a romantic scene. **(15)** A sweep of "Appliqué" wallcovering designed by Gloria Vanderbilt for James Seeman Studios. **(16)** White tulips on a dark ground pattern a custom Spanish Savonnerie rug by Stark Carpet Corp.—elegantly all-wool and handmade. **(17)** Fields of tulips are the inspiration for "Alba," a cotton-linen blend fabric by Clarence House. **(18)** Choose more or less contrast for the mood with either colorway of "Tulips" wallpaper by Quadrille. **(19)** From Stark Carpet Corp., a Wilton wool rug, incorporating a tulip pattern in strips 27 inches long, joined to custom size, in custom colors. **(20)** A stylized interpretation of our flower of the hour is offered in "Tulip Stalks" a wallcovering from the "Tots 'N Teens" collection by General Tire and Rubber Co. **(21)** Around a centerpiece of nodding red tulips in a crystal bowl, a garden-green dining table displays settings of "Bouquet" porcelain dinner plates, trios of "Belvedere" crystal stemware and a crystal salad bowl, all by Villeroy & Boch, beside the sparkle of vermeil flatware and footed salt and pepper shakers from Carole Stupell. **(22)** Tulips are historic as well as decorative—here portrayed in an appliqué quilt, circa 1880, from America Hurrah Antiques.

(23) Bunches of tulips with greenery dot a wallcovering, cotton fabric and a needlepoint pillow in "Growing Wild" pattern by Carlton V. **(24)** A finely drawn floral, Woodson's "Lahley" is offered positive and negative in fabric and wallcovering. **(25)** Brightly colored Portuguese needlepoint rug is by Stark Carpet Corp. **(26)** Pastel flowers pattern a needlepoint Parsons bench by Papillon. **(27)** Tulips provide the punch in a living room in Southampton, N.Y. Interior Designer Charles R. Dear, ASID, selected the custom-colored "Surrey" fabric by Eaglesham Prints for a seating group arranged around an Oriental table with rug by Stark Carpet Corp. **(28)** Two colorways of "Cannes" fabric with Zepel finish by Bloomcraft. **(29)** Oversized tulips shine on a silver ground in "Tulip" wallcovering by Albert Van Luit & Co. **(30)** A trio of coordinating fabrics by Cohama treated with Scotchgard finish (*left to right*): "Bouquet," "Tulipa" and "Potpourri." **(31)** Flamed tulips—real ones and on Denby china—warm a gray tablesetting with hand-embroidered table linens by Constance Leiter, "Capri" crystal stemware by Baccarat, Buccellati's "Tourchon" sterling flatware, bowl and pitcher and Lenox votive candle-holders.

TULIPS

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TULIPS

(32) Gaily colored rows of "Tulips and Hyacinths" were created by Geré Kavanaugh/Designs for Geraldine Fabrics in 100% cotton. **(33)** Tulip-design needlepoint pillow to make yourself, by Papillon. **(34)** Deliberately fanciful: "Paper Flowers" wallcovering in two colorways by Instock Papers. **(35)** Move around while sitting down in a red-and-pink tulip-strewn swivel-rocker, 30 inches high, by Hammary. **(36)** Interior Designer John Drews of McMillen Inc. chose a larger-than-life tulip print on a dramatic black ground—"Tulipomania" by Brunschwig & Fils—as the focal pattern for skirted sofa and armchairs in a traditional New York City living room. Balancing the free-wheeling floral is a subtle play of finely striped "Coral Strié" wallcovering by Clarence House, geometric Rosecore carpeting and boldly striped "Vertical Stripe" pillows by Scalamandrè Silks, all in the shades of the tulip print. Here is a flattering surround for the owners' fine pieces. Note the antique table, Louis XVI mirror and sconces. **(37)** Across the room, a second seating group poses before an antique Coromandel screen, the sofa flanked by two armless chairs in "Lonlay" textured fabric by Brunschwig & Fils. Fine antiques in the Oriental and European manners complete the scene. **(38)** "Tulipomania" will lend its momentum in any of a variety of colorways, all 100% cotton with Zepel finish. **(39)** Wall Trends International offers this graphiclike tulip design in textured vinyl wallcovering from the "Le Monde II" collection.


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TULIPS

(40) Two interpretations of a wallcovering print by Richard Turgeon (*left to right*): "Giant Country Tulips" and "Country Tulips." **(41)** Reminiscent of fine handiwork: "Flamestitch Tulip" cotton-linen blend with Zepel finish by F. Schumacher & Co. **(42)** Wispy sprays and petite bouquets pattern "Tulips" cotton fabric, made in France, imported by Margowen. **(43)** To create a needlepoint mirror frame, a hand-painted canvas available in kit form to order from Rockhill & Suter. **(44)** The "Rites of Spring" rug, designed by Roger McDonald for V'Soske, is all wool, tufted from fine yarns, available in custom colors and sizes. **(45)** Fanciful blue tulips sprinkle over "Tulips" wallpaper and fabric by Woodson. **(46)** Moiréd tulips pair, here, with stripes in an exotic bedroom designed by Louis M. Bromante Inc. On the four-poster, a double-faced comforter shows "Lyon Floral" and broad "Paul Stripe I-II" on a custom bedcover of "On The Square" fabric, all by First Editions. Large and small stripes and needlepoint tulips repeat on the pillows and a small side chair and a folding screen, papered in floral, backgrounds the scene. **(47)** "Lyon Floral" wallcovering (fabric not shown) is available in custom colorings.

FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION



Editor JACK MACURDY □ Above the bustle of his much-frequented New York theater district dining spot, Restaurateur Joe Allen has staked a personal claim to quiet luxury in an airy duplex apartment. With Interior Designer Gene Varrone, he merged several smaller apartments in the old 19th-century townhouse into one relaxed and livable retreat of original brick and beams and a dramatic two-story living room (*far right*) ringed by a second-floor balcony. Tall windows in both floors emphasize the height of this space, throwing light on the arrangement of pale, poufy seating units and a Lucite-and-glass coffee table on the fringed Moroccan rug (*near right*). An advantage deriving from the age of this building is its working fireplace (*below*) with white marble mantel and a natural rope-framed mirror above—this, like the whimsical tree-trunk tables, from Luten-Clarey-Stern—standing in bold relief against the weathered brick wall that follows the curved staircase. Adding drama throughout are paintings by Carl Palazzolo. FELICIANO



RUSTIC RESTYLING

inner city provincial









Entertaining is as casual as the owner's lifestyle, reflected in the Provincial dining room (*below*) at the back of the house on the living room level. Brick, beams and wood floors are at their basic best, set off by an antique quilt and the warmly colored Moroccan rug. The sturdily simple pine dining table—with chairs now removed for buffet service—and matching credenza are the only furnishings. During the day, light from the tall windows with their ornate grillework and original double shutters is more than enough; for night light, special ceiling spotlights were placed throughout the house by Broadway lighting designer Ken Billington for muted glow. Today, the small credenza has been set with chafing dishes from Hammacher Schlemmer (*at left*), ceramic canisters by Craftswoman Jackie Chalkley and white "Henning Koppel" porcelain by Bing & Grondahl.

BASICS AT THEIR BEST

The tablesetting (*above*) is a help-yourselfer's delight, with an array of salads and condiments offered to complement the hot entrées served at the credenza. Arranged around the Stangl Pottery dinnerware in the emphatically two-toned "Corduroy" pattern, available from Bloomingdale's, and the Reed & Barton "Pointed Antique" flatware is a colorful group of fabric-covered baskets from Leacock's "Dining-In" collection, holding vegetables and warm rolls. Here, too, are a wood salad bowl and utensils from Georg Jensen and, scattered about, several "Northern Lights" votive candle holders by Boda. The whole, set directly on the uncovered wood tabletop, makes a charming countryside vignette before an arched marble fireplace (*right*), now given a festive air with a mantelful of multicolored Bluegate candles. Both the fireplace and a round rope-framed mirror above it provide unity between the dining and living areas by repetition of the same design forms against the brick wall.

ALL IS SET OFF BY THE COUNTRYSIDE LOOK OF OLD BRICK & WOOD





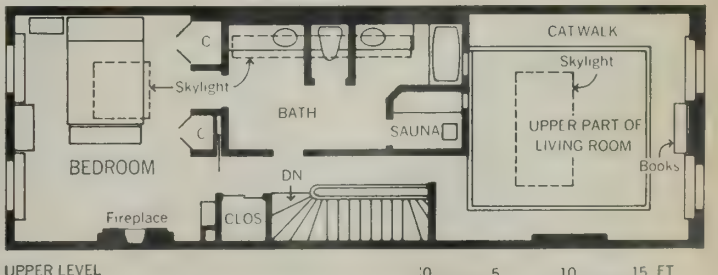
Allen's dining area, separated from the living area by a walk-through kitchen (*left*), is as conducive to breakfasts as it is to festive dinners. Six Country French chairs with rush seats surround a tablesetting of white porcelain dishes from Bing & Grondahl and "Old Annapolis" pewter flatware by Kirk. Red-on-white checked "Jill" napkins from Bloomcraft's "Table Treasures" collection add their colorful touch —a very cheerful scene to greet the day with. Interrupting the flow of brick and wood from living to dining area, the kitchen (*below*) is an island of weathered barnsiding paneling and terra-cotta floor tiles. In planning his kitchen, Allen wanted it to be basic and functional, not at all frivolous. So, he has commercial equipment—refrigerator, sink, wine cooler and stove—all in stainless steel, a grayed tint that goes well with the color of the wood. Butcher-block counters flanking the sink provide work space and room to store spices and cereals in the wood-and-plastic canisters by Georg Jensen. On the long counter island, a bar has been set up with Boda's "Baron" glasses, an espresso machine and tempting dessert arrangement of fruits and cheeses.

WHERE FUNCTION REIGNS

UTTER SIMPLICITY WITH GREAT CHARM

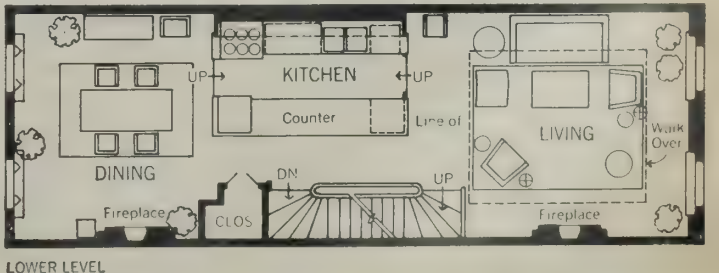
Immediately catching the eye in the master bedroom (*above*) is the extra-high bed. No more than a slab of wood set on four posts with a mattress on top, it was custom-designed to let the owner's dog sleep in the space beneath. In debating how to cover the bed, the owner and the designer decided to keep it simple with a medley of solid-color sheets picking up the aqua, rose and golden colorings of an antique quilt wall-hanging from Kelter Malcé. A basic, nearly spare room from the brick walls to the beamed ceiling, it has only three pieces of furniture besides the bed: a hand-made pine footlocker, the night table and chest. The oatmeal-colored carpeting in looped geometric design goes wall-to-wall in a single concession to softness. And yet this starkest simplicity lends it all enormous charm.

PLANS, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION



UPPER LEVEL

0 5 10 15 FT



LOWER LEVEL


SIMPLE
ORIENTAL
DRAMA



accents set the mood in a contemporary play of boxes and platforms

When Designer Craig Raywood first saw this room, it was completely, desolately empty. "Truth to tell, the only things in the room were the walls, covered in deep brown vinyl. It was a dark, empty little box of a room that had never been used. Yet I saw something very Oriental in it and I based my design on that intuition." And what he created is a multipurpose living space blending an antique Oriental air with practical platform flair. Starting from scratch, he first lowered the ceiling and glazed the walls a three-dimensional white-on-white. With the stage thus set, he designed and built

'When I first saw it, the room was desolately empty: four walls, nothing else'

all the platforms and furnishings in the room, including the L-shaped seating unit that instantly converts into two cozy guest beds. Industrial carpeting and washable pillow coverings, all in ivory and beige, give a serene aura over-all, sparked by brilliant Oriental tapestry pillows, scattered on the ivory ground like bright petals, and antique rice-paper portraits (*left*). Carefully angled track lighting bathes the room in a soft glow. And on the other side of the room (*above*), there's a peaceful "tea ceremony" corner near a stereo/TV/bar unit on its own dais. A raised banquette for reading and relaxing completes the scene.

MARIS/SEMEL







built-ins that have many concealed talents add spatial interest

Raywood believes that Oriental design is "pure, straight to the point; everything has a function, a reason for being. Like that Oriental world I took my inspiration from, every level, every piece of furniture, every area in this room has a purpose." And it has many hidden talents, too. Take the intimate grouping before the window (*above left*). Visually set apart from the rest of the room by lush black velvet on the chairs and a raised platform base, the corner is a part of the room but distinctively isolated. The platform does more than just add architectural interest: The chairs are on casters and roll away to reveal a trap-door over a horizontal closet for everything from art supplies to camping gear. Further evidence of the hidden talents of this tiny slice of Oriental acumen



is the guest bed made up (*left*). The pillows of one sofa banquette have been moved, showing a comfy mattress and elegantly functional night table. With Fieldcrest's apricot/beige Missoni-designed sheets unifying the modern and Oriental

'I took my cue from Oriental design: everything has a function . . . and every area in this room serves many purposes'

elements, the little nook becomes a perfect example of beauty in the marriage of form, color and function. The use of different levels and unifying/delineating color is again emphasized in a tiny sofa nook *à la chaise longue* for reading and relaxing (*above*). Carpet and cushions define the "steps" as casual seating while the niche above cradles guests on a billowy mattress. Antique Chinese pillows and an ethereal painting splash the cozy cove with color and a sense of movement. Balancing it is a modern, marble-topped storage unit that proudly displays an ageless treasure trove: antique Chinese basket, 19th-century backgammon set, 17th-century Japanese knives. The floor plan (*inset above*) shows how Raywood refined the room's ordinary space through an extraordinary use of platforms and multi-use furniture, turning a plain rectangular room into a peaceful universe of separated—yet harmonious—worlds of shimmering simplicity.

PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION


WITH TRUE

IONEER SPIRIT



Editor NANCY CRAIG □ Richard F. Burns is an American history teacher who vigorously applies the concepts of the past to his own modern lifestyle. Early American design themes obviously shaped this family room-kitchen addition to Richard and Rita Burns's Novelty, Ohio, home. But even more than just living with a style they admire, Burns "wanted to be able to say that like our Colonial forefathers, I did it all myself." So he drew up all the plans, did all the construction, planned the interior scheme and made most of the furniture, cabinets and accessories—each a job he was attempting for the first time in his life. The 18-by 22-foot family room *(left)* is complete with hand-hewn beams—"two chestnut and one oak, taken from a century-old house nearby"—in a ceiling of tongue-and-groove barn siding. Sliding glass doors are, of course, a modern variation set within the context of knotty pine paneling and pegged-oak flooring. For the fireplace, he "put in a Heatilator box, then built the 12-foot-wide brick wall in front of it. The raised hearth contains 200-year-old bricks from Maryland and an inset mantelpiece I made from an old salvaged barn beam." Also set into the bricking are a wood bin with exterior door and a bake oven used to store paper and kindling wood—these fashioned of wormy butternut to match the two bookcases. Individual pieces restate the Early American theme, including a white pine dough box end table *(below)*, made by Burns, and two rockers sporting antique cushions.

A history teacher crafts an American original



BILL HELMS







Cast an eye in any direction from the hearthside sitting area and you will light on yet another owner-made, Americana-inspired piece—from the impressive pine hutch near the door *(bottom right)* to the small, hand-painted wood plaque with revolutionary figure hung over the pine pedestal table just inside the doorway. The copper lantern was placed there "to utilize the old wiring that was there from the previous outside floodlights." On the pine coffee table *(left)*, a variety of curios include an authentic antique carriage box, handmade walnut candlestick and carved wood duck. The white pine sugar bin table between the glass doors and windows holds a pendulum clock Burns made from "an old piece of wormy butternut barn siding." The sizable family room addition includes a comfortably proportioned dining area at its far end, with one wall papered in butterscotch plaid to coordinate with the sofa. Here, a pine trestle table and four Cohasset Shaker ladderback chairs, made—need we say it?—by Burns, create a simple setting *(above right)* as befits the over-all rustic theme. Such accents as a rack of wooden kitchen tools and a four-armed chandelier fashioned by the owner from a butternut tree limb are accessories that play again on the nostalgic theme. This afternoon, four will dine in old-world surroundings. Potters Wheel dinnerware in rust red *(above)* and a matching casserole pair with a brown glazed tea kettle to lend a suitably country flavor, flanked by Arabesque glasses and colorful flatware.



Each area glows with the warmth of hand work & personal endeavor





All-new kitchen is a tribute to planning & effort

The kitchen extends from the family room-dining area like the base of an L *(above)*, drawing light from that area's doors and windows, yet visually separated by a counter that doubles as a buffet. It is a room designed for host and hostess, family and guests, with plenty of room for cooking and entertaining. As a building project, this area posed a special challenge, requiring the intrepid owner to study a multitude of new operations. He completely remodeled the original kitchen by breaking out the exterior wall, then moved the plumbing, added a dishwasher, redid the ceiling in barn siding to match the family room, made new kitchen cabinets and doors, refaced the old cabinets and installed a new countertop, sink, exhaust vent and one-piece vinyl floor—not bad for a beginner. The finished room *(right)* shows all the warmth of rich wood graining from the oak cabinets, high and low ("There was caked-on sawdust all over the house for the two weeks of Christmas vacation it took me to make them."), and the continuation of the family room ceiling beams, now displaying an assortment of copper pots and pans. The open shelves above the sink and in the desk area *(left)* were made from an old church altar rail. Blending with the wood tones, as it did in the dining area, the butterscotch plaid wallpaper runs throughout, picking up the tile motif and the color of the vinyl flooring. The ultimate success of the kitchen was not without its setbacks, confesses Burns, "as when my father and I were so anxious to try out the new plumbing we had installed that we forgot to cap off the old system and caused a couple of geysers." With a thought to planning as well as cooking, the Burnses reserved one corner of their kitchen as a work center *(left)*. Here, the desk, cabinets and tall broom closet "were all made from oak used 25 years before as shelves in my school." Burns added a ladderback chair and a second chandelier similar to that in the dining area, made from the butternut limb, to complete the scene. The entire project cost $6,000. "We're sure it would have cost several times that if we'd used professionals. I feel it was all worth it," says Burns. "We are most proud of our addition—especially of having accomplished it all by ourselves."

FOR DETAILS, SEE PRODUCT INFORMATION



HOW TO

STOP KILLING YOUR HOUSE PLANTS

A practical guide to help you select healthy plants & rescue sickly ones

By VICTORIA ERIN TOWNS

The dracaena was dying. Nasty brown leaf spots with sickly yellow margins were slowly taking over the plant, and I couldn't figure out what was wrong. All the books in the library said it needed low light and evenly moist soil, so I kept it in the corner and watered it faithfully. I also went out and bought some "expert" plant-care books.

One said dracaenas develop ugly brown spots with yellow margins unless given fresh, freely circulating air. Immediately, the dracaena came out of the corner and went right in front of the window. Then another "expert" informed me that leaf spots were due to drafts. The dracaena went back into the draftless corner from whence it came.

Another expert—the woman who sold me the plant—dismissed my questions with a wave of the hand and a light and breezy "more water." I gave it more water. Still the dracaena yellowed and browned. So I went back to the store and this time confronted the manager. "Too much water!" he exclaimed. Suspicious by now, I went back to my poor, half-dead dracaena and took a good, long look at it. Then I went and bought 10 of the most informative plant-care books I could find.

I read all of them cover to cover. I followed every possible lead in my search for the factor that was causing those leaf spots. I didn't know what was wrong with that dracaena, but I was sure that *I* didn't know a thing about it and the experts did.

Obviously, my plant was dying

Now, approximately 100 plants and 20 books later, I know what was killing that dracaena. More than the actual, factual cause—garden centipedes in unpasteurized soil—I was killing my plant with misinformation.

True, the centipede larvae were eating away at the roots, doing the top growth no good. But I wasn't helping much by constantly increasing and decreasing water, fertilizer, temperature and humidity.

It was only by chance that I found the real problem and cured it with a dose of malathion in soil-drench form. Slowly, with restrained watering and bright reflected light, the invalid recovered.

But I had become very wary of all those "solutions" I had been so eager to accept before. I took out my files and went through all my plant-store notes; I gathered my books together and examined their advice—and I came to a rather startling conclusion: Most of these "experts" didn't know much more than I did. In fact, I probably knew a bit more: They worked under ideal, controlled conditions in greenhouses and porch gardens. I had to deal with the hostile conditions every house plant owner has to face.

Every expert had a different solution

Since then, I've decided that to grow healthy plants, you must first grow cynical. If you find your dracaena (or fern or schefflera) looking miserable, immediately distrust any information you've been using that hasn't worked. For the "experts" can be fallible.

Plant Stores: The Worst of Them

Plant stores come in three sharply differentiated varieties: the good, the bad and the miserable. The good ones will listen to your problems without fidgeting or grimacing, ask questions about the conditions in your home and then offer *tentative* solutions. They know there are too many variables involved for them to offer pat answers to every problem.

The bad ones are bad for a simple reason: They're businessmen, not plantpeople. To the worst of these, a plant is just a piece of merchandise to be moved off the shelves as quickly as possible.

Usually, plants are shipped in bulk from tropical growers. And, usually, stores naively insist that the plants aren't affected by the transition or the shipping conditions. Trustingly, like lambs to the slaughter, American consumers buy and bury approximately 25 million plants every year from such stores. Why? Many plants are shipped for days in cold, wet, dark, disease-inducing truck in-

Even more than the actual cause, I was killing my dracaena with all the misinformation I was heeding

teriors. But they don't go into shock until they've reached the consumer's home, because most of these "fast-food" plant stores don't have the plants around long enough to observe the results of the harsh shipping treatment.

Then there are the truly miserable plant stores. These are much like the bad ones except that they know they're selling damaged goods. Like the saleswoman who brushed a fat white grub off the bottom of the pot when I bought my dracaena, they'll tell you, "That's nothing. Just a harmless little bug. They're all over plant stores."

Such stores give out inadequate cultural information—if they give any—and frequently don't know the proper names or cultural requirements of the plants they sell. They'll tell you that a coleus will "do just fine" in a northern exposure or that an areca palm can be placed 10 feet back from an obstructed eastern exposure. They are trying to sell plants, not give good advice on placing plants properly.

When and if you go back to complain or ask for help, they brush you off with simplistic answers designed not to cure your plant but to get you out of the store fast. And their "solutions" often only make matters worse. Increasing and decreasing the water, fertilizer, temperature or humidity of a sick plant is somewhat like plunging an appendicitis victim into successive baths of icy-cold and scalding-hot water: It won't cure the problem and it certainly doesn't make the patient feel any better.

Experts work in ideal, controlled situations

The really miserable stores will sell you a partially rooted plant—with the song-and-dance that an immature or "young" plant adapts better to a new environment. This is just plain untrue. These immature plants lack the root system necessary for absorbing nutrients; they can't cope with the shock of transition. Result: very dead immature plants, in short order.

These stores will tell you that the extra soil around the unformed root system is good for the young plant because it gives it "room to grow." This is another untruth. The extra soil is there to camouflage a poorly rooted plant. The store either doesn't know or doesn't care that too much soil can cause root burn due to unassimilated fertilizer salts, root rot due to unabsorbed water or excessive root growth at the cost of dwindling foliage growth.

Many plants are susceptible to the Rootless Wonder Treatment, including Agave, Aspidistra (cast-iron plant), Bromeliads of all kinds, Cacti of all kinds, Chlorophytum (spider plant), Crassula (jade plant), Dracaenas of all kinds, Echeveria, Hoya (wax plant), Pothos (scindapsus ivy or ivy arum), Sansevieria, Syngonium (goosefoot plant), all Tradescantias (wandering Jew) and Yuccas.

Now I know that to grow healthy plants, you first must grow cynical

Your solution to both the Fast-Food Plant and the Rootless Wonder Syndromes is the same: carefully inspect both plant and root ball before purchasing. Examining the store with a slightly jaundiced eye won't hurt, either. If the store "doth protest too much" at your close examination of plants or facilities, go elsewhere: They have something to hide.

If the plant looks fine, but you're still worried about what it went through to get to the store and whether it'll go into shock, put a deposit on it and come back in about a week. By that time the plant will be showing any possible signs of trauma and you'll know if you should buy it or not.

Once you pick a plant with an adequate root system, you have to care for it. Always ask about cultural requirements, to make sure you are buying a plant suitable to your home environment, but be forewarned that something's wrong if every plant in sight is recommended for your climatic conditions.

The same applies to fertilizer. Many stores will recommend immediate and frequent feedings as soon as you get the plant home. This is terrible for the plant but makes money for the store.

One new store practice that's dangerous to not only your plants and pocketbook but also to your health is the common use of systemic insecticides to produce and sell insect-free plants. Unfortunately, the growers and stores don't tell the consumer that the plants have been systemicized—either because the stores themselves haven't been informed by the growers or because both growers and stores believe the chemicals to be relatively harmless to humans.

Not so, say the Department of Agriculture and the Environmental Protection Agency. Systemic insecticides are among the most toxic chemicals known. Seriously toxic doses can be readily absorbed through the skin, orally or via respiration of foliar sprays. Moreover, systemics are highly insoluble in water, meaning that it takes a strong soap to rinse the chemical off skin—and it takes from five to six weeks for a systemic to degenerate into harmless compounds. While the plants may be pest-free, children or pets can become seriously ill from eating soil, leaves or other plant parts. The plant's sap, leaves, stems, soil and pot (if clay) can all transmit the systemic to humans or pets—and the poison can have cumulative physiological effects.

The easiest solution is to find out at the start whether a plant you're buying has been treated with systemics. The store may be reluctant to divulge this information, thinking that it implies that their environmental conditions would encourage insects if they don't use insecticides (a situation that may be true). Persist. It's well worth the trouble.

If you do find that the plant has been treated, there's no reason not to buy it—it's just a slight case of *caveat emptor.* Get the name of the systemic used, the amount applied and when it was applied. Then make sure you keep pets and children away from the plant for the danger period (again, about five to six weeks), wash your hands thoroughly after handling the plant (including the pot) and contact the Poison Control Center to find out if there are any symptoms to watch for.

As you can see, merely selling house plants does not an expert make. Unfortunately for plant lovers today, first writing mass marketed books about them doesn't guarantee a great deal of knowledge either.

Plant Books: The Worst of Them

Plant books, like stores, can be divided into the good, the bad and the miserable. The bad and miserable are those mass-market paperbacks written and published solely to cash in on the current plant craze. The information they print is usually third-, fourth- or even fifth-hand. It's taken from plant (*Continued on page 155*)

color under

Area rugs are rapidly becoming a delightful mainstay in decor, used to emphasize, to delineate and add instant impact to any room. Here, we've selected a wide range of styles from the one-of-a-kind, custom pieces to those in stock and readily available, to show the enormous variety you can find. **(1)** A strong design and rich color accent "Zurich Square," designed for Karastan's "Helvetian Flair" group by Gustav Zumsteg. It's acrylic and available in alternate colors and sizes from 4 by 6 to 9 by 12 feet. **(2)** This bold, hand-tufted wool blends both Art Deco and Egyptian motifs in the striking "Paradise," in custom sizes and colors from Saxony Carpet Co. **(3)** Brilliant colors sing out in a nylon multi-stripe style simulating felt-strip type rugs. Designed for Regal Rugs by Philipp Yost, "Zanzibar" comes in 4-foot-4 by 6-foot-4 and 6 feet by 8-foot-4. **(4)** An earth-toned acrylic with great warmth, "Gobi" comes in other color combinations, from 4 by 6 to 8-foot-3 by 11-foot-6; from Cado/Royal System's "Desert" collection. **(5)** Adapted from a 17th-century Scandinavian wall-hanging, "Herrestad" is all wool and comes 3 by 5 feet to 8-foot-2 by 11 feet. In Ege Rya's "Heritage" collection. **(6)** Delicate tracery paints "Moqhul," a wool dhurrie from India available in custom or stock sizes from Saxony Carpet Co. **(7)** Gentle, subtle beige geometrics circle their way around wool "Octaveau." In sizes from 4 by 6 to 9 by 12, it's part of Karastan's "Young Elite" collection.

BILL HELMS



foot

plus pattern and texture, all seen here in our roundup of vibrant area rugs that offer you quick-as-a-wink style to go with almost any decorative theme you choose

Editor KATHLEEN MAHONEY



color under foot

(8) A dreamlike golden river wanders and meanders down all-nylon "Mogul," available in alternate colorways of radiant rainbow or serene sand tones. Measuring 5 feet by 7-foot-2, it's from Regal Rugs. **(9)** Lush 100% wool velvet pile enhances the folk art-look flowers scattered brilliantly across "Pandit," a custom rug from Edward Fields. **(10)** Many charming details enliven the primitive scene in this kilim weave wool carpet, handmade by Egyptian children. Approximately 4-foot-2 by 6-foot-6, it's a one-of-a-kind, though similar designs and patterns are available from Galleria Mobili. **(11)** Rich texture and warm colors make this perfect for modern decors. Hand-woven of undyed wool yarns in natural shades, "Country Berber" comes in sizes from 3 by 5 feet to 8-foot-3 by 11-foot-6; from Concepts International. **(12)** Strongly reminiscent of the old "Log Cabin—Straight Furrow" quilt pattern, "Baccarat," a hand-tufted custom wool rug from V'Soske, combines Old World craftsmanship with New World design imagination. **(13)** This swashbuckling and lively handmade needlepoint rug that blends expert handiwork with superb and timeless design, all-wool Portuguese flamestitch would emblazon any room with vivid style. In custom sizes and colors, from Stark Carpet Corp. **(14)** The special attraction of all-wool "Slalom" lies in its sharply carved high- and low-relief pile. Between the raised, plushy ridges of creamy beige and soft milk chocolate, a delicate lilac can be glimpsed. A custom-made rug, it can be ordered in any color-combination or dimensions desired, available from Edward Fields.




11
12
13
14

Color under foot

(15) Fluid, abstract tones of beige and brown glide gently across this all-wool rug named "Free Expression." It's in stock in sizes from 4 by 6 to 9 by 12 feet, from the "Young Elite" collection by Karastan. **(16)** Cheerful flowers are the sunny theme of this wool Savonnerie carpet hand-knotted in Spain. In the "Marquise" collection, it comes in custom sizes and colors from Patterson, Flynn & Martin. **(17)** Artfully twisted geometric ribbons bedeck a rug with a distinctly Egyptian border. An all-wool dhurrie weave hand-loomed in India, "Lucinda" comes in stock sizes from 6 by 9 to 10 by 14 feet, from Patterson, Flynn & Martin. **(18)** Bold, angular tracery offsets delicate treelike sprigs on this Acrilan "Cross-stitch" from Cabin Crafts Carpets available in five other colorways, from 4-foot-8 by 6-foot-8 to 9-foot-8 by 12-foot-8. **(19)** This exotic "Lu Ling" pattern combines *trompe l'oeil* interlocking cranes and abstract flowers in an Acrilan weave that comes in three other colorways, 4 by 6-foot-2 to 9 by 11-foot-10, by Cabin Crafts Carpets. **(20)** Dramatic color plays across the stage of a hand-tufted acrylic in outspoken tones of greens, rust/brown and brown/beige. It's "Chevron," available in 4 by 6 to 8-foot-3 by 11-foot-6, from Cado/Royal System. **(21)** This vibrant, plush area accent conjures images of the Amish "Trip Around the World" quilt pattern. Hand-tufted of 100% wool, "Jackpot" by V'Soske is available in custom colors and sizes. **(22)** A timeless pattern reminiscent of *A Thousand and One Nights,* the "Kunduz/Kholum" combination blends wool in custom lengths and colors from Jack Lenor Larsen Inc.

FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION

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16

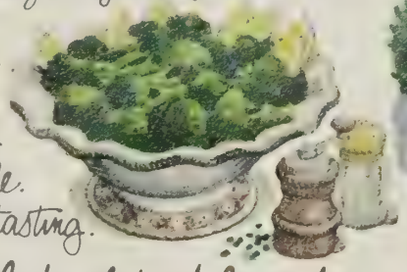
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"Gee, that was good broccoli."

Broccoli, cooked and drenched with lemon.

Just squeeze on juice of fresh lemon wedges. Salt and pepper to taste. It's so simple. So fresh tasting.



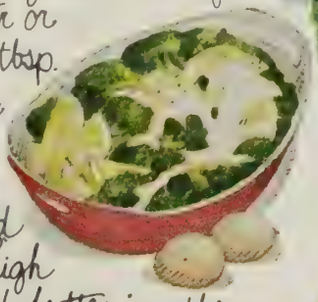
Broccoli, drizzled with lemon butter.

Melt 1/4 cup butter or margarine. Add grated peel and juice from 1/2 fresh lemon; heat. Pour over cooked broccoli. It's one of the world's great tastes.



Blender hollandaise

This elegant sauce can make broccoli the highlight of a meal. And this version is quick and easy. Melt 1/2 cup butter or margarine. Put 2 tbsp. fresh lemon juice, 4 egg yolks and 1/4 tsp. salt in blender jar; blend briefly. Then on high speed add melted butter in a thin, but steady stream.



Broccoli with lemon and bacon.

Cut 2 slices bacon in 1/2-inch pieces and fry till crisp. To bacon and drippings add juice of 1/2 fresh lemon; heat. Pour over cooked broccoli. Even children love broccoli this way.





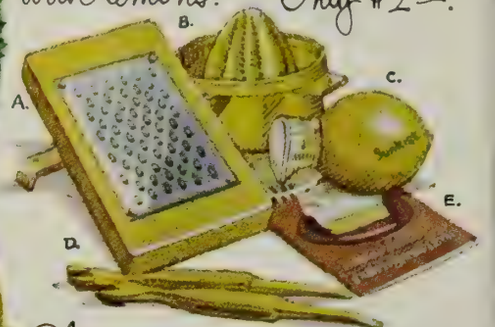
Lemon cheese sauce.

Is this great! And easy too. Just combine 1 can (11 oz.) condensed Cheddar cheese soup, 1/2 cup sour cream, 1 cup shredded Swiss cheese, 1 tsp. grated lemon peel and 1 tbsp. fresh lemon juice in a saucepan. Heat, stirring until cheese melts. Serve over cooked broccoli.



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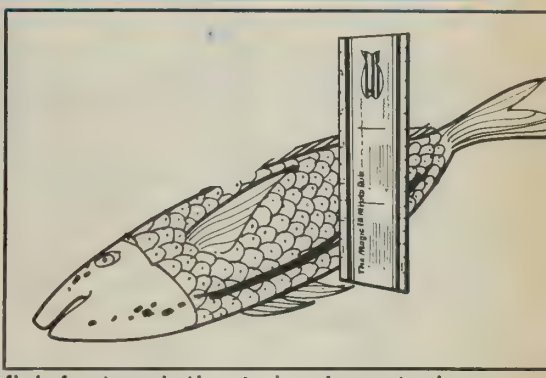
"Of course, I made it with Sunkist® lemons."

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HELP FOR THE HOSTESS

QUICK, EASY WAYS TO FABULOUS FISH

By HELEN McCULLY □ Fabulous fish is fish that is cooked to perfection and the quick and easy way to arrive at that gastronomic delight is to follow the Canadian technique. It's quicker and easier than "cooking-by-the-pound" and the end result is perfection—unfailingly. It is important to know and to remember that fish, unlike meat, is not cooked to tenderize it. It is "born" tender and is cooked solely to develop flavor. In agreement with the Canadian Fisheries and Marine Service, we recommend cooking fish 10 minutes per inch of thickness, measured by standing the ruler (*right*) at the thickest point (fillets, steaks, whole fish). If fish is cooked from the frozen state (we always thaw it), the time should be doubled. When fillets are baked in a sauce "blanket," the cooking time should be slightly longer: Allow an additional five minutes for each inch of thickness. All our recipes are geared to this technique. In addition to the recipes, you will find (*pages 120 and 121*) all the fish facts relative to buying, storing, thawing and availability, plus trout facts in "Nobody" (*page 111*).



ALICE UCHIYAMA

SALT CODFISH BOUILLABAISSE*

1½ pounds dried salt codfish or
2 pounds frozen codfish steaks, thawed
½ cup olive oil
3 yellow onions, peeled and minced
White part of a leek, chopped fine (optional)
8 cloves garlic, crushed, peeled and minced
1 16-ounce can of plum tomatoes
1 cup dry white wine
¼ pound fresh button mushrooms, chopped
3 strips bacon, fried and crumbled
1 tablespoon chopped chives or parsley sprigs
½ teaspoon saffron**
Fish broth (homemade or clam)
French bread

If you are using dried cod, cut into two-inch squares and soak 24 hours, then rinse thoroughly. Cut the thawed steaks into 2-inch squares.

Heat the olive oil in a heavy saucepan. Add the onions, leek and garlic. Sauté over moderate heat until golden, stirring frequently. Add the tomatoes, wine, mushrooms, bacon, chives and saffron. Cook another five to 10 minutes, stirring constantly.

Pour into a big casserole that can go to the table. Add the cod, then add enough fish broth to cover generously. Bring to a rolling boil. Reduce heat and cook for 20 minutes. Taste for seasoning. Lay slices of French bread in heated soup plates or bowls. Add a serving of cod, then ladle over the broth. Serves four, perhaps six. A perfect lunch or supper dish, with a mixed green salad.

*Adapted from a recipe in *The Provincetown Seafood Cookbook* by Howard Mitcham (Addison-Wesley Publishing Co. paperback, $7.95).

**A proper bouillabaisse must have a *soupçon* of saffron.

HADDOCK FILLETS VERONIQUE

6 frozen haddock fillets, thawed
Salt
Freshly ground white pepper
4 tablespoons (½ stick) sweet butter
2 shallots or green onion bulbs, minced
¼ cup dry white wine
¼ cup water
1 tablespoon flour
¼ cup milk
¼ cup heavy cream
1 egg yolk
1 cup fresh white seedless grapes
3 tablespoons heavy cream, whipped

Salt and pepper the fish. Melt *1 tablespoon of the butter* in a shallow baking pan. Add the shallots. Arrange the fish on top. Measure the fish at its thickest point *(Use a ruler; do not guess.)* Add the wine and water. Butter one side of a piece of waxed paper large enough to cover the pan. Lay, buttered side down, on top. Place pan over good heat and bring to a boil. Reduce heat and simmer 10 minutes per inch of thickness. Lift to a heated serving platter and keep warm.

Melt 1 tablespoon of the remaining butter in a medium saucepan. Stir in flour until smooth. Add the milk and cream, beating constantly with a wire whip. Whip vigorously, over moderate heat, until thickened. Add salt and pepper.

Beat the egg yolk. Add to pan juices, whipping hard. Then whip in the remaining butter. Add to the hot sauce and cook, beating constantly, until butter has melted. Stir in the grapes and whipped cream. Pour over the fish. Serves six.

BAKED STUFFED HALIBUT STEAKS*

Choose two good-sized halibut steaks, about two pounds each; thawed, if frozen Prepare the following stuffing:

4 tablespoons (½ stick) butter
1 small yellow onion, peeled and minced
¼ pound fresh button mushrooms, sliced thin
½ cup dry bread crumbs (unseasoned)
Handful of parsley sprigs, minced
Several twists of the pepper mill
1 teaspoon salt
¼ teaspoon thyme
Heavy cream
Vegetable oil

Melt the butter in a heavy skillet. Add the onion and sauté, stirring, until golden. Mix in all the ingredients *except the heavy cream and oil.* Then moisten with a little heavy cream.

Brush a baking dish that can go to the table with oil. Place one of the steaks on the bottom. Spread it with the stuffing and top with the second steak. Fasten together (*Continued on page 106*)

IN THIS SECTION

- GUIDE TO WHITE WINES
- KENNETH JAY LANE
- THE HOUSE BEAUTIFUL CHEF
- NOBODY EVER TELLS YOU
- THE MICROWAVE KITCHEN
- HOT DRINKS
- THE RIGHT HELPER

A FINGER TIP GUIDE TO WHITE WINE

How to pour the right one at the right time—from apéritif through dessert

By LINDA B. DOWNS ☐ **White wines are in, in, in—so popular, at cocktail time and beyond, that many people are pulling corks without giving much thought to the true characteristics of the wine itself. But *blanc* to *blanc* and blend to blend, there are many different styles of white wine. . . .**

for cocktail sipping

Our choice is to the wine that has some flavor but is not too anything—too dry, too sweet, too light, too heavy. Although many of them edge into the sweeter range, most American generics are suitable, as are the popular-priced German wines: the lesser Moselles (including the Moselblümchen and Zeller Schwartz Katz), Liebfraumilch and those labeled Rhine Wine. Alsace Sylvaners are a pleasant choice, as are California French Colombards, California Rieslings (usually made from the Sylvaner grape) and Sauvignon Blancs and most California Chenin Blancs (those aged for more depth and body, like Chappelet's, will be in the $5 price range). Some particular ones we've enjoyed, most of which are also pleasant with any light food, are: Paul Masson's Emerald Dry, Wente's Grey Riesling, Robert Mondavi White Table Wine, Los Hermanos Chenin Blanc, the Louis Martini 1975 Johannisberg Riesling and Sebastiani Green Hungarian from California; Great Western's Diamond Chablis from New York; Guntrum's Seagull Liebfraumilch and the popular Blue Nun from Germany; Premiat's Rumanian Riesling; the Willm and Trimbach Sylvaners from Alsace.

somewhat sweet

A wine that could be crisp but is dominated by hints of sweetness—Italy's Orvieto, such Californians as Simi's Alexander Valley Johannisberg Riesling, Angelo Papagni Chenin Blanc and many French Colombards—is usually best with picnic cold cuts, the very lightest white meats, some delicate casseroles or pâté. Wines with Spätlese or Auslese in the name (from Germany and neighboring countries as well as the U.S.), Sweet Sémillon (may be labeled Haut or Château Sémillon), and many eastern Auroras are best with light desserts—they are sweet, but lack the honey depth of the honored dessert classics.

the sweet ones

The classic dessert wines are deep, full and rich as well as sweet, the difference being similar, perhaps, to the difference between tasting a few grains of sugar and tasting a bit of honey. The great Germans, Trockenbeerenauslese and Beerenauslese, are a little lighter in body than the lush Sauternes or Barzacs from France or the Hungarian Tokaji, which has a distinctive nuttiness to its honeyed texture. All are pricey and beautiful to serve with any dessert but one of chocolate or coffee flavoring. Some intriguing American dessert bottlings that won't break the budget are Christian Brothers Château LaSalle and Angelo Papagni's Moscato d'Angelo.

mild or mellow

We personally prefer the crisper whites, but many find the fleshiness of the more mellow wines appealing with creamy cheeses and party spreads, with clams, crab or mussels, luncheon tuna salads. Some possibilities: Entre-Deux-Mers from Bordeaux; Antinori Bianco, Marino, Riunite, Est! Est!! Est!!! and Umani Roma Verdicchio from Italy; eastern American wines of the Taylor Lake Country White type; softer California Chenin Blancs, like the Italian Swiss Colony example, Gallo Riesling and the crisper but still soft Gallo Sauvignon Blanc.

medium-bodied

With highly spiced white meat, poultry or fish dishes, say in sauces made with tomatoes, garlic and onions, you'll probably be more pleased with a wine of some body and enough acidity to cut through the seasonings. The tart Sancerre is a good choice here (Archambault's 1974 Cave duClos La Perrière Sancerre is a favorite of ours), as are many regional white Burgundies (the Henri de Villemont 1975 Bourgogne is very appealing and very well-priced). Less acidic examples but still wines to go nicely with well-flavored dishes based on creamy sauces include: Pouilly-Fuissè, some California Johannisberg Rieslings, Graves and other Bordeaux (Ginestet Graves Extra, Pontet Cadet White and Mouton Cadet White are brand bottlings you should find easily; Château Olivier, Château Carbonnieux, the Domaine de Chevalier and Château d'Archambeau are all most pleasing); richer California Chenin Blancs, like the Mirassou and Callaway Vineyards examples; Almadén's and Chalone's Pinot Blanc. (We'd note here that many new California Pinot Blancs are being brought out; we haven't had enough yet to know how many will be vinified with body or to a lighter styling or semblance of crispness.)

flowery

Flowery and delicately crisp are the Moselles (we especially like the widely available Bereich Bernkastel of Julius Kayser and of Sichel) and many California Emerald Rieslings, so nice for summer sipping by themselves, with cold meat or fish salads, cottage and other creamy cheeses, fish such as trout. Flowery and usually fuller in body are the California Sémillons (dry, not those labeled Sweet or Haut or Château), Vouvrays, eastern U.S. wines of the Seyval type, all to serve with simply prepared sole and chicken, sometimes with mussels or oysters or lobster with lemon butter.

full-bodied

For your fullest, richest dishes, fish and white meat in rich, creamy sauces, Pot-Au-Feu, Veal Orloff, crown roast of pork and similar items, choose wines of equal depth and strength: the great white Burgundies, Montrachet, Corton, Meursault and their fellow Grand Cru or Premier Cru brethren; white Hermitage from the Rhône; California Pinot Chardonnays that have been aged in wood—the Château St. Jean '74 and '75, the Beringer Centennial Chardonnay, Parducci's Mendocino County Chardonnay, Souverain's Sonoma Chardonnary and the very big Sonoma Vineyards '73 and David Bruce '73 are only a few examples of the many you can try (many of the best will be labeled estate-bottled) in searching just the right combination of depth, texture and fragrance to suit your taste.

smoky

France's Pouilly-Fumé is the definitive wine for smoky taste, dry but relatively light in body, finely mated to light but flavorful dishes like chicken in creamy sauce, chops and some other pork offerings, some fish, creamy cheeses with garlic/herb seasonings. (Ladoucette is one you should find fairly easily.) Some Tuscan and other Italian whites have a slight smoky undertone, as do some Spanish and Argentine whites, although this is often mingled in with a general heaviness caused by long aging in wood. The California Sauvignon Blancs generally are less smoky than the prototype Loire wines and you'll often find fruitiness dominating the smokiness—as in such enjoyable examples as Robert Mondavi Napa Fumé Blanc, the Christian Brothers Napa Fumé and Beringer's Fumé Blanc, with big, full Sauvignon taste.

spicy

To us, Gewürztraminer is the only true spicy wine, a delight with some sweet-and-sour casserole combinations, choucroute, sausages, spare ribs and some other foods in barbecue sauces, some meat stews, not-too-curried curries. Hugel is our favorite from Alsace, though most major shippers produce pleasing examples. From California, we especially like the Gewürz bottled by Almadén, Wente (look for the '74) and Simi (the '75). For a touch of pepperiness, not as full or spicy, try the Mirassou White Burgundy or Montmollin Goutte D'Or '75 from Switzerland.

light but crisp

A broad category this, its wines range from delicate to decidedly flinty, somewhat sharp to just-a-bit-sweet. In general all would be appropriate for apéritifs. France's ordinary Chablis and Macon whites (usually a little less acidic than Chablis) vary widely in style and quality, but most will go with fish and shellfish, picnic fare, cold meats. Muscadet is ideal with shellfish, not easily paired with many other foods. The best German Rieslings are steely and elegant with an underlying hint of sweetness (the Kabinetts are driest), nicely suited to salmon, cold lobster, bass, baked ham and other pork offerings, turkey if you're determined to drink white with the big bird. Expect Rieslings from Alsace to be a little fuller in body, Austrian ones to be a little drier, Yugoslav ones a bit sweeter. California's Johannisberg Rieslings can range from delightfully delicate, like the Sonoma Vineyards 1975, to the complex but perfumy Joseph Phelps 1974. Bolla and Bertani lead the parade of Italian Soaves for us, pleasing with Vitello Tonnato, pasta with seafood sauces. Portugal's Vinho Verde (especially Castel Garcia) and Italy's Frascati, especially the nice and fresh Fontana Candida are also pleasers.

bone dry

Many wines in our "light but crisp" classification were once vinified to be bone dry, but now this category largely belongs to Chablis, with an occasional Muscadet or American Pinot Chardonnay. A truly classic Chablis is austere but somewhat weighty, great with oysters, crab, mussels, sole, shrimp, Chicken Tarragon, even Veal Piccata and some barbecued foods. To get a classic, look for Grand Cru or Premier Cru on the label and expect to pay a somewhat weighty price tag ($7 or so).

some serving notes

You can use any all-purpose glass for white wines, although they traditionally are served in smaller glasses than reds because they don't need the breathing space of reds. German Roemer glasses can be handsome accesssories to many tables. All whites should be chilled but not icy cold unless you're deliberately trying to hide the flavor of the wine; two hours in the refrigerator is about right for most. If you use a wine cooler, make sure it is not too short or the top part of your wine will not chill. Except for the fine Chablis, full-bodied white Burgundies, European dessert greats, better Graves and California Pinot Chardonnays, most whites are at their best young—no more than three years old.

Kenneth Jay Lane entertains

'I NEVER WORRY & ALWAYS

By CARMINE PORCELLI □ His jewelry designs are stylish, sophisticated, contemporary pleasures seen on many smart women. Not the kind of curliqued baubles one bargains for in some Mid-eastern souk. And he's just as tonnish and chic as any of his Kenneth Jay Lane designs, an adornment at many smart-set parties. But when he's not party-going or party-giving, you really might find him in some far-off native bazaar, buying more of the exotic treasures and amusing curiosities that help turn his own parties into some of the most glamorous of all.

First, there's the setting—for Lane believes in settings. Deploring that "there are few places in a cosmopolitan city where women can dress up and have an evening filled with warmth and beauty," he has made his four-story Manhattan townhouse a showcase for his life

'When a friend asks to bring someone, I just set another place'

among fashion's movers and wearers and the glittering evenings they enjoy. At Lane's, says Interior Designer Chessy Rayner, herself no slouch at entertaining, "There's always a terrific mixture of people, delicious food—and yet it is cozy."

An inveterate traveler and insatiable collector, Lane has filled the house with *objets* and oddments arranged into an opulent tapestry of color and shape. Most major rooms are dramatically dark, softly lighted, the walls finished in a patent sheen or, as in this dining room, draped and tented with fabric to suggest the desert lands



FELICIANO

It's a setting made for splendid entertaining, a room of warmth, of drama, of luxury, just what one might expect of the urbane Kenneth Jay Lane (*top right*). Draped to resemble a Moroccan tent, the Lane dining room—indeed, all of his Manhattan townhouse—is a showcase of Islamic art and such exotica as the tall birds by the doors to the adjoining garden (*above near right*). Its glamour embraces everything, including the chic table mix of lacquered straw chairs from India with silver salts and peppers and deep green carafes from a Japanese import store gathered with bright, individually vased flowers on tall stems (*far right*). The furnishings are also a cosmopolitan meld, now shaped for [illegible] a cozy studylike aura (*center*), transforming with a whisk of skirts from [illegible] round tables—perhaps tomorrow night—into a dazzling salon for [illegible]

where so much of his Islamic art was created. Table skirts top table skirts; antique busts glower or smile from niches, pedestals and chests; gilt is inlaid and ormolu is added on—and where there is no natural focal point, you may find a mirror reflecting yet another gathering of courtly craftsmanship (*below center*).

Yet, all this splendor is also enormously flexible and practical for entertaining. Who's to note that dining chairs are not all of a style when they blend into such a cosmopolitan mix? "I never plan my seating in advance—perhaps two minutes before we sit down," Lane says. "And when a friend calls at the last minute and asks to bring someone, I just set another place." If the group expands by several people, he has only to remove some table skirts and set a second of the round tables.

Nothing ever seems disturbed here, including the host. "I never worry and always hope," he laughs. But don't take that for lack of concern, for he does care about all facets of the evening—working with his Moroccan cook to plan the menu, creating his own colorful table settings and flower arrangements, inviting busy friends to come and join the party after dinner. "That's what makes restaurant

'If the cook ever got sick, I'd just send out for pizza'

HOPE'

dining fall apart. After dinner there's no place to go but home. Here, a whole new evening begins after dinner is over."

Lane's menus often are modeled after Moroccan feasts, frequently with couscous as a main course, made with native grain he's brought back from a trip.

A cold Senegalese is another favorite. It's a rich creamy soup made this way: Mix 6 cups of light white sauce made with 1/3 cup chicken stock (rich); 1/3 cup coconut milk (unsweetened); 1/3 cup heavy cream; 1 cup coarsely grated apple; ½ cup chopped seeded cucumber; curry powder to taste; cayenne pepper to taste; finely chopped red peppers (without seeds) to taste (optional). Heat all together and cool before serving.





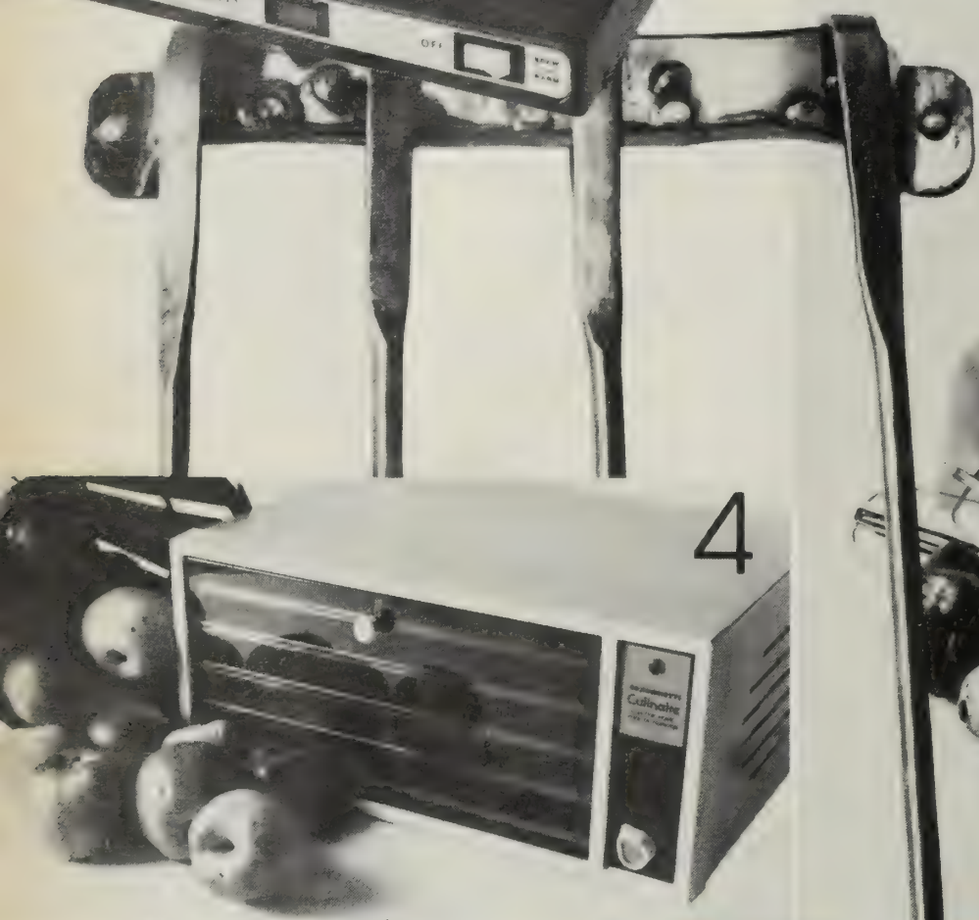


'A whole new evening begins after dinner'

But, he notes, "Lots of friends serve terrible food and still have the best dinners. A really good host or hostess knows that the surroundings, table setting and attentiveness by them are far more important. And if the cook ever got sick, I'd just send out for pizza or Chinese food." He'd undoubtedly start a new fad for glamorous pizza evenings.











make the job

IT'S ALL IN HAVING THE RIGHT HELPER FOR THE TASK AT HAND



FOOD&DRINK

Editor NANCY CRAIG □ Time-savers all, these efficient kitchen assistants also can save you mess and effort. **(1)** "Coffee Corner" drip coffeemaker by GE stores, measures, dispenses, controls brew strength; shower head water spreader distributes water evenly over grounds; $44.98. **(2)** "The Beanery" electric coffee grinder by Melitta grinds beans for up to 12 cups in less than one minute; $19.95. **(3)** Cleaning's a breeze when you bake bread in a Pyrex "Bake-A-Round" glass tube with ovenproof rack; from Corning Glass Works, $9.98. **(4)** Culinaire electric home food dehydrator removes natural moisture from foods in hours. From Grandinetti Products, $89.95. **(5)** Oster's kitchen center has three appliances in one unit: heavy-duty blender, grinder, mixer; $134.95. The "FoodCrafter" accessory speedily slices or shreds; $24.95. **(6)** Decorative copper rack with hand-hammered copper tools is imported from Colombia by Putamayo, New York; $45. **(7)** Create your own marble countertop with easy-to-install "Markwa" 12-inch marble tiles: dark green "Verde Antique" (*bottom*) is $10, off-white "Danby Royal" is $4.45; from Vermont Marble. **(8)** Ekco's handsome hardwood holdster knife set has razorlike steel blades; $34.95. **(9)** Powerful "Magic Mixer" by Bosch of Germany does almost everything but cook: it beats, vertically cuts, grinds, etc.; imported by Warner Polsky Associates; $250. **(10)** "Sun Pantry" sun-dries fruits in one-tray unit; $9.95. **(11)** Extra-large "Big-Timer" is $8 by American Family Scale Co. **(12)** Super-compact Salter "Low-line 31" scale sits only 4½ inches high in use; $15 by Aikenwood Co. (*For more helpers turn to page 114*)

easier

MARIS/SEMEL



FISH

Continued from page 99

with toothpicks or tie lightly with white string. Brush the top with melted butter. Sprinkle with salt and pepper. Bake in a preheated 450° oven 10 minutes per inch of thickness. Baste often.

Serve to six with Sour Cream Sauce (see below), potatoes and green peas.

*From *James Beard's New Fish Cookery,* the most authoritative fish book on the market (Little, Brown, $9.95).

Sour Cream Sauce:

1 cup commercial sour cream
½ cup seeded, grated cucumber
½ teaspoon salt
Several leaves of fresh dill, chopped fine
2 tablespoons chopped chives
Several twists of the pepper mill

Mix all the ingredients together thoroughly. Refrigerate for about two hours before serving.

FISH MOUSSE WITH TOMATO SAUCE

Butter
Fine bread crumbs
1½ pounds frozen haddock fillets, thawed
2 teaspoons salt
Several twists of white pepper mill
Good dash freshly ground nutmeg
1½ tablespoons cornstarch
1½ cups light cream
1⅓ cups milk
Fresh parsley

Butter a 1½-quart soufflé dish or ring mold. Coat with bread crumbs. Set aside.

Dry the fillets thoroughly with paper towels. Cut into chunks and pull out any lurking bones. Combine with the salt, pepper, nutmeg and cornstarch. Place in the bowl of the electric food processor with the steel blade. Purée until smooth. Remove fish. Change to plastic blade. Return half the fish to the bowl. With the processor running, add half the cream, then half the milk, in a very slow steady stream. Finish remainder the same way.

Spoon the mousse into the mold (*the mousse can be prepared to this point in advance and refrigerated. Bring to room temperature two hours before baking*). Cover tightly with double-duty foil. Place in a deep baking pan. Fill the pan two-thirds full with boiling water.

Bake in a preheated 375° oven for 45 to 60 minutes or until firm. If the water boils away, add more to hold level.

To serve, unmold on a heated platter and spoon some of the sauce around the mold or, if you've used a ring mold, in the center. Serve the remainder on the side. Garnish with a bouquet of fresh parsley. Serve to six with boiled potatoes.

Tomato Sauce:

2 tablespoons butter
6 shallots or green onion bulbs, peeled and minced
½ small yellow onion, peeled and diced
½ cup water
1 tablespoon flour
1¼ pounds ripe tomatoes, peeled, seeded and chopped
Salt
Freshly ground pepper
¼ cup dry white wine
½ cup fish broth or clam juice
1 cup heavy cream

Melt the butter in a saucepan. Add the shallots, onion and ½ cup water. Cook until all the water has boiled away and the vegetables are soft. Stir in the flour. Add the tomatoes, salt and pepper to taste. Cook over moderate heat about 15 minutes. Stir in the wine and fish broth. Cook another 10 minutes. Add the cream, bring to a boil. Makes about 3½ cups.

PAUL SANDBLOM'S* OLD-FASHIONED DANISH HERRING SALAD

If ordinary salt herring fillets are not available, you can use any kind of herring that's not packed in a cream sauce.

6 herring fillets, desalted or pickled, cut into small cubes
1 large boiled potato, peeled and cut into small cubes
1 medium yellow onion, peeled and minced
4 medium-sized apples, peeled and minced
4 medium-sized dill pickles, minced
1 16-ounce jar pickled beets (about)

Sauce:

2 tablespoons butter
2 to 3 tablespoons flour
1½ cups pickled beet juice (*see above*)
1 8-ounce jar Gulden's spicy brown mustard
Vinegar
Sugar
Salt
Freshly ground white pepper
Garnish: Chopped hard-cooked eggs and dill or parsley

To make the salad: Combine the herring, potatoes, onion, apples and dill pickles. Measure. Drain the beets and reserve the juice. Take twice as many beets as you have salad ingredients. Chop fine. Mix with the other salad ingredients in a bowl. Cover and refrigerate.

To make the sauce: Melt the butter in a heavy saucepan. Stir in the flour until smooth. Add the beet juice gradually, beating constantly with a wire whip. Beat in all the mustard *except 4 tablespoons.* At this point the sauce should have the consistency of sour cream. Beat in vinegar, sugar, salt and pepper to taste. Then taste to see if you need more mustard. The sauce is supposed to be highly spiced. Finally, if by chance it is a bit thick, beat in more of the beet juice (lacking juice, use water). When cool, mix with the vegetables and pack in a bowl. Refrigerate for at least 12 hours.

To serve: Unmold on a platter and garnish with chopped hard-cooked eggs and a bouquet of fresh dill or parsley.

*A Swedish native, Sandblom has recently opened a new kind of take-out store, The Red Herring Inc., 384 Bleecker St., New York City, where you can buy lots of dishes made with fresh herring and such wonderful Scandinavian foods as gravlax, salmon pâté and mousse, homemade mayonnaise, fresh salads, freshly made ethnic breads, etc.

WAH KEE'S RESTAURANT'S* STEAMED FISH WITH SWEET AND PUNGENT SAUCE

1½ pounds fresh sea bass or grey sole fillets, one inch thick
1½ tablespoons light soy sauce
1½ teaspoons dry sherry

(*Continued on page 116*)



3 HRS.

Regular Oven, two-thirds cooked with foil tent at 350°

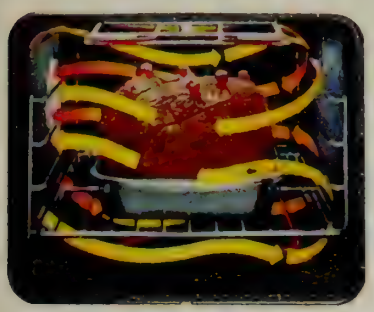


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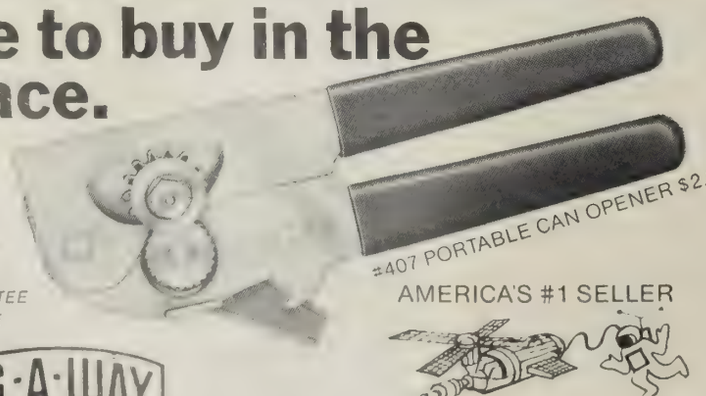
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FOOD & DRINK

THE MICROWAVE KITCHEN

By HELEN McCULLY

Brown-in-Bag cookery adds yet another dimension to microwave cooking. It not only helps retain the natural flavors and juices, but eliminates spattery and messy walls. Another advantage: The food can be prepared ahead of time, placed in the bag and refrigerated until time to cook. A third advantage: Prepared dishes can be frozen in the brown-in bag, then placed directly from the freezer into the oven for defrosting and cooking.

FISH FILLETS WITH CUCUMBER SAUCE

Cooking time—high speed—4 to 5 minutes

1 pound fish fillets, thawed if frozen
Grated rind of 1 lemon (see *sauce*)
Juice of 1 lemon*
¼ cup water
1 teaspoon salt
Freshly ground white pepper
⅛ teaspoon paprika
6 or 8 parsley sprigs, minced

Place a regular (10 by 16-inch) brown-in-bag in 1½-quart (10 by 16 by 2-inch) glass baking dish. Arrange fillets in a single layer in bag. Combine all remaining ingredients *except the lemon rind*. Pour over the fish. Secure the bag with a rubber band or string. Make six half-inch slits in the top of bag. Cook four to five minutes, or until fish flakes easily with a fork. *Turn dish once during cooking time*. Serves three to four.

*Place lemon, rind off (to use in sauce), in boiling water for about two minutes. It will yield more juice.

Cucumber Sauce:

1 small cucumber, chopped fine
Grated rind of 1 lemon* (*see above*)
2 green onions, sliced thin
½ cup mayonnaise
¼ teaspoon dill weed

Mix all ingredients together in a serving bowl. Refrigerate until ready to serve.

CHOCOLATE FONDUE

Cooking time—3 minutes

2 tablespoons butter
1 six-ounce package semi-sweet chocolate morsels
1 can (14-ounce size) sweetened condensed milk
1 teaspoon vanilla
Dash salt

Combine butter and chocolate in a medium size bowl. Place in the oven for 1½ to two minutes *on high speed* or until chocolate has softened and can be stirred easily. Take from the oven; stir. Then stir in milk, vanilla and salt. Return to oven for one minute on *low (or simmer)* to heat thoroughly.

Serve warm in a chafing dish over low heat. Reheat as needed. Refrigerate any leftovers you have.

For dipping: Serve cubed pound or angel cake, orange or tangerine slices, fresh strawberries, bananas or pineapple in chunks.



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FOOD&DRINK

HOT & SPICY: DRINKS TO WARM A WINTER TRAVELER

By LINDA B. DOWNS ☐ Whether there are miles to go over wintry roads or half a block for a neighborly visit, a good hot drink can be a most welcoming hello.

QUICKLY SPICED TEA

Make tea to whatever strength you like (we prefer ours a little stronger than usual when adding a cordial.) To each cup, add 1½ tablespoons Apricot Liqueur or 2 tablespoons Wild Turkey Liqueur or 2 tablespoons Benedictine. Taste, then sweeten or add a slice of lemon, if you'd like, or dust with cinnamon.

SCOTCH TODDY

½ cup Yukon Jack or other citrusy cordial
1 cup water
¼ cup Scotch
1½ tablespoons honey

Mix all ingredients together in a small saucepan. Heat and stir until honey is completely dissolved. Taste; add Scotch or water to suit. Dust with cinnamon and serve to two in cups. (You could use Bourbon, Canadian or blended whiskey, but might need to adjust proportions.)

TWO VARIATIONS ON HOT WINE PUNCH

In both of these, cordials are used in place of the fruits normally called for in hot wine punch. Both can be made ahead and kept warm in an insulated jug.

The first is spicy and not at all sweet:

1 cup red wine
¼ cup Curacao or other orange liqueur
¼ cup Yukon Jack or a lemon liqueur
¼ cup brandy
¼ cup hot water
Spices to taste

Heat all together, just to the boiling point, in a small saucepan. Taste and add sugar if you like. (If you add sugar, heat gently, stirring well, for another minute or so.) If serving immediately, pour into two mugs and float pieces of cinnamon stick, whole cloves or a sprinkling of ground nutmeg on top. If the punch is to be served later, forget the spices or carry them along separately to add when the punch is served. This will make enough for a one-pint container. To use a whole bottle of wine, use ¾ cup brandy and ¾ cup each cordial and 1 cup water. Taste and add more water if you like. This will make six to eight servings, depending on the size of your cup.

For a wine punch a bit sweeter:

1 cup red wine
½ cup Crème de Cassis
¼ cup Cream Sherry
½ cup hot water
Cloves

Heat all together in a small saucepan, stirring constantly to blend flavors. Pour into two mugs, then dust with ground cloves or float a couple of whole cloves on top. (If punch is to be served later, follow directions as above.) For a bottle of wine, use 1½ cups Cassis, ¾ cup sherry and 2 cups water. Float lemon or orange slices on top if you wish.

HOT BREAKFAST NOG

1 egg
1 ounce Cointreau or other orange-flavored cordial
2 ounces brandy
4 ounces milk
Nutmeg

In a small pan, thoroughly beat the egg with a rotary or electric beater. (If the white and yellow are not completely mixed, you will end up with bits of cooked egg white in your nog.) Add cordial, brandy and milk and thoroughly beat together. Heat gently but do not boil, stirring continually. Pour into a mug and dust with nutmeg. If you like, top with a dollop of whipped cream or add an ounce or so of Kahlua, Bahia, Tia Maria or other coffee-flavored liqueur.

CREAMY BANANA NOG

This is very rich and quite sweet—but could be just the thing for a snowy day.

1 14-ounce can sweetened condensed milk
7 ounces milk
6 to 7 ounces Crème de Banana
2 ounces brandy
Nutmeg

Mix together everything except the nutmeg, then heat gently in a small pan. Serve to two or three in mugs, topped with a dusting of nutmeg.

SPICY TOMATO WARMER

1 can condensed tomato soup
3 beef bouillon cubes
½ soup can tequila
1 soup can water
3 ounces brandy
1 tablespoon Worcestershire sauce
2 tablespoons dill weed
1 tablespoon lime juice
Lime slices (optional)

In a pan, mix soup, bouillon cubes and liquids until completely blended. Then add the dill weed, bring to a boil and heat for several minutes. Serve to three or four in mugs or cups, topped with lime slices if you'd like.

DOUBLE HOT CHOCOLATE

Make hot chocolate in your normal manner, but fill your cup only about ¾ full. To each cup, add 1 ounce dark rum and 1 ounce any chocolate-flavored liqueur. Stir. Taste and add more liqueur if you'd like. (With Choclair, a chocolate-coconut liqueur, a scant ounce was sufficient; with Chocolate Amaretto, we added a few drops more liqueur.) Add a cinnamon stick stirrer if you'd like.

CRANBERRY WARMER

1 ounce Sambucca Romana
2 ounces Boggs or Regnier Cranberry Liqueur
2 ounces brandy
2 ounces water
Cloves

Mix all liquids together in a small pan, then heat gently for several minutes. Serve in a large mug, topped with a couple of whole cloves or a sprinkling of ground cloves (or an orange slice).

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

Are trout available in the open market?

Yes. Farm-raised, succulent, rainbow trout grown in a scientifically controlled environment. When the trout reach "pan-size," they are cleaned, packaged and shipped to the market. Available both fresh and frozen, year round, all trout are sold with the head and tail intact. The common forms are: fresh, dressed (gills and viscera removed); fresh, boned (gills, viscera, backbone and rib bones removed); frozen, dressed; frozen, boned, plus frozen specialities such as stuffed, breaded, etc. Fresh trout, packed in ice, are usually sold in supermarkets in sizes of five, six, eight, 10 or 12 ounces; frozen, in 10-ounce packages, each package containing two five-ounce trout.

How much trout should you buy?

A serving of fish, any fish, is generally ⅓ to ½ pound, dressed. So, an ideal serving of dressed or boned trout is about 10 ounces.

How should trout be stored?

Fresh trout should be refrigerated until ready to cook but only for one or, at the most, two days; cooked trout, refrigerated, for one and, again, no more than two days. Frozen trout can be kept in the freezer, registering 0° or below, for four to six months. Thaw in the refrigerator. Once it's thawed, never refreeze. Use within one day.

How is trout cooked?

Before we pursue this, we should like to share with you the Canadian method of cooking fish which is, in brief, by the inch. That is, the fish should be measured at the thickest point (use a ruler, don't guess) and cooked for 10 minutes per inch of thickness—no matter what the method of cooking.

PAN FRY: Dip trout into milk or beaten egg, then roll in flour or other breading mixtures. Shake to eliminate any surplus. Fry in hot butter, margarine or oil until fish is golden brown on one side, turn and brown the other side. Finally, drain and season with salt and pepper.

BAKE: Measure the trout at the thickest point. Season, place in a greased baking pan, brush with melted butter or margarine. Bake at 450,° allowing 10 minutes cooking time per inch of thickness. If fish is frozen, allow 20 minutes per inch.

BROIL: Measure the trout at the thickest point. Cover the tail with foil and place on a greased broiler pan. Baste with melted butter or margarine. Broil in a preheated broiler two to four inches from heating unit. When fish is browned on one side, season and turn. Brush with melted butter or margarine and continue cooking, allowing 10 minutes per inch thickness for fresh fish, 20 minutes for frozen.

POACH: Measure the fish at its thickest point. Wrap in cheesecloth, place on a rack in a fish poacher or similar container. Add enough boiling hot court bouillon so the fish is almost covered (⅔ covered). Bring to a boil, cover, reduce heat and simmer, allowing 10 minutes per inch thickness for fresh fish and 20 minutes for frozen fish or until flesh becomes opaque and flakes easily when tested with a fork. Lift from container and drain well.

DEEP FAT FRY: Dip trout in milk and roll in cornmeal or seasoned batter. Place one layer of fish in frying basket. Do not attempt to fry more than one layer at a time because this lowers the temperature of the fat. Fry in deep fat preheated to 375° until golden brown—about three to four minutes. Drain; serve the fish piping hot.

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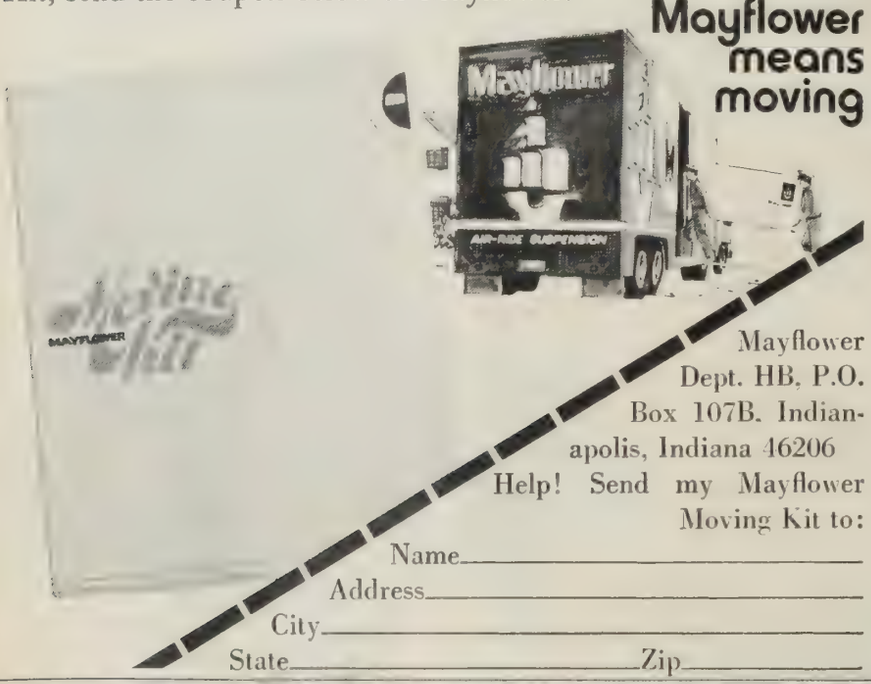
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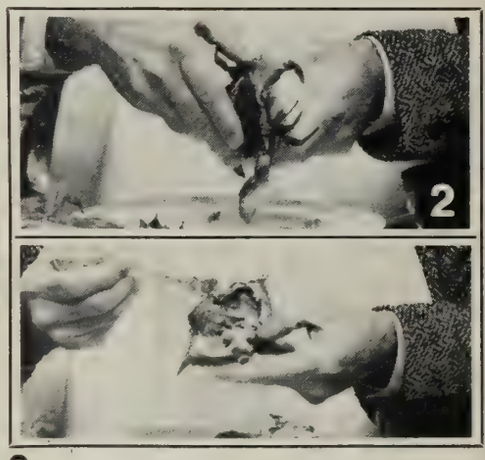
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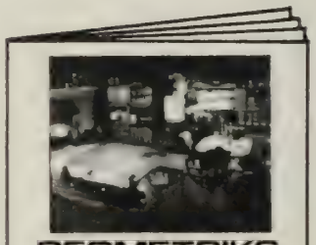
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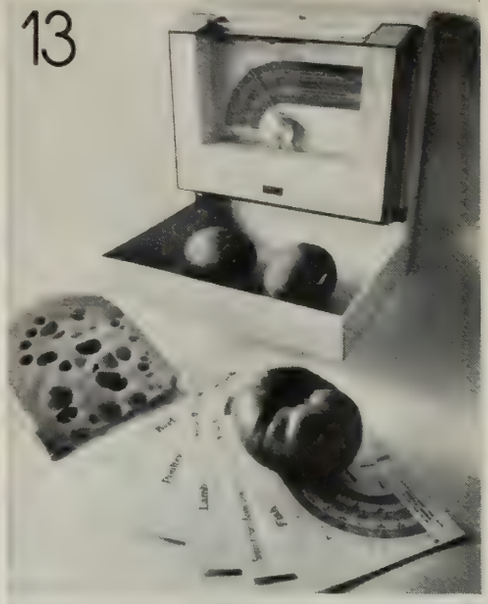
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right helper

Continued from page 105

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14



15



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FISH

Continued from page 106

1 tablespoon peanut oil
3 slices fresh ginger root, slivered**
3 green onions, cut into 1½-inch pieces, then slivered

Rub the fillets well on both sides with the soy and wine. Place on a shallow ovenproof plate. Sprinkle with the oil, ginger and green onions. Pour boiling water to a depth of two inches into a baking pan. Place a rack in the pan, then put the plate with the fish on top of the rack.

Steam on rack over boiling water for 15 minutes. Remove to a heated platter.

Sweet and Pungent Sauce:
1 cup canned pineapple chunks
1 cup lichees
1 cup rice wine vinegar
1 tablespoon cornstarch
2 tablespoons sugar
1 sweet green pepper, seeded and diced small

Drain the fruits and measure juice to make 1 cup, adding water if necessary. Set fruits aside. Combine juice with vinegar, cornstarch and sugar in a saucepan. Cook, stirring, over medium heat until thickened and smooth. Add fruits and green pepper. Bring to a boil.

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GOLDEN FISH BAKE

5 tablespoons of butter
2 pounds frozen fish fillets
4 tablespoons flour
1 teaspoon salt
Several twists of white pepper
1 cup milk
2 cups soft bread crumbs
1 teaspoon dill weed
1 cup commercial sour cream
1 lemon, sliced
Parsley garnish

Thoroughly butter a glass baking pan large enough to hold fish flat. Cut frozen fillets into serving-sized portions. Coat with flour; sprinkle with salt and pepper.

Arrange in the prepared pan. Pour the milk over the fish. Bake in a preheated 400° oven for 25 minutes. Melt remaining butter in heavy frying pan. Add bread crumbs, toast, stirring until lightly brown.

Stir dill well into sour cream. When the fish is cooked, spread the cream mixture over the top, then sprinkle with the bread crumbs. Return to the oven for five minutes more or until the cream has set.

Garnish the dish with the lemon slices and parsley bouquet. Serves six to eight.

PAUPIETTES DE SOLE DUGLERE
(Rolled Fillets of Sole with Tomatoes)

½ cup (1 stick) sweet butter
Salt
Freshly ground white pepper
18 to 20 shallots, peeled, or green onion bulbs, chopped fine
8 fillets of sole (about two pounds), thawed, if frozen
4 large ripe tomatoes, peeled, seeded and coarsely chopped
1 cup parsley sprigs, minced
1½ cups dry white wine
1 cup water
4 tablespoons flour
1 cup heavy cream
2 tablespoons brandy or Cognac

Butter well the bottom of a shallow baking pan (about 10 by 14 inches). Sprinkle with salt and pepper. Place shallots or onion bulbs in the bowl of the electric food processor. Mince fine. Scatter *half* over the bottom of the pan. Set aside.

With a sharp knife, cut the fillets in two, following the backbone "seam." Pull the two fillets apart and pull off the "string" that runs the length of the fillet.

To make each *paupiette* (it means the shape of a big cork), start at the small end and roll each strip lengthwise into a tight cylinder. Fasten securely with a wooden toothpick. Stand the *paupiettes* upright in the prepared pan. Sprinkle with salt and pepper and scatter the remaining shallots over the fish. Add the tomatoes, *half the parsley* and the wine mixed with the water.

Place the pan over a high heat and bring to a boil. Butter a piece of kitchen parchment or waxed paper large enough to cover the pan. Place, buttered side down, flat on top of the fish. Bake in a preheated 450° oven 10 minutes for each inch of thickness. (Measure with a ruler at the thickest point. Do not guess.) Take from the oven and lift the *paupiettes* to a heated serving platter. Cover again with the buttered parchment and keep warm.

Pour the broth from the pan into a heavy saucepan. Bring to a high boil and reduce to about half. Strain. Work *3 tablespoons of the remaining butter* with the flour to make a *beurre manié*. Add to the broth, bit by bit, whipping constantly with a wire whisk. Cook for about 10 minutes or until lightly thickened. Stir in the cream and bring to a boil again. Take off heat. Stir in remaining butter and brandy.

Spoon about half the sauce over the fish; pour remainder into a heated sauceboat. Serve to six with boiled potatoes.

CROAKERS SAUTE MEUNIERE

2 pounds croaker frozen fillets, thawed
Flour
4 tablespoons (½ stick) butter
Minced parsley
Lemon sections

Dust the fillets with flour, shaking off any excess. Melt the butter in a heavy skillet and sauté the fish on one side, then turn and sauté the other. Total cooking time will be about 10 minutes per inch of thickness measured at thickest point for fresh or thawed fish. As the fillets are cooked, lift to a heated serving platter. Garnish with parsley and lemon sections.

BAKED MACKEREL WITH LEMON-SOUR CREAM STUFFING

1 whole mackerel, thawed if frozen
Stuffing:
2 tablespoons butter
½ small yellow onion, peeled and chopped fine
1 rib celery, chopped fine
½ cup water
Grated rind 1 lemon
½ teaspoon salt
½ teaspoon paprika
¼ cup commercial sour cream
2½ cups soft bread crumbs (3 slices white bread)

(Continued on page 120)



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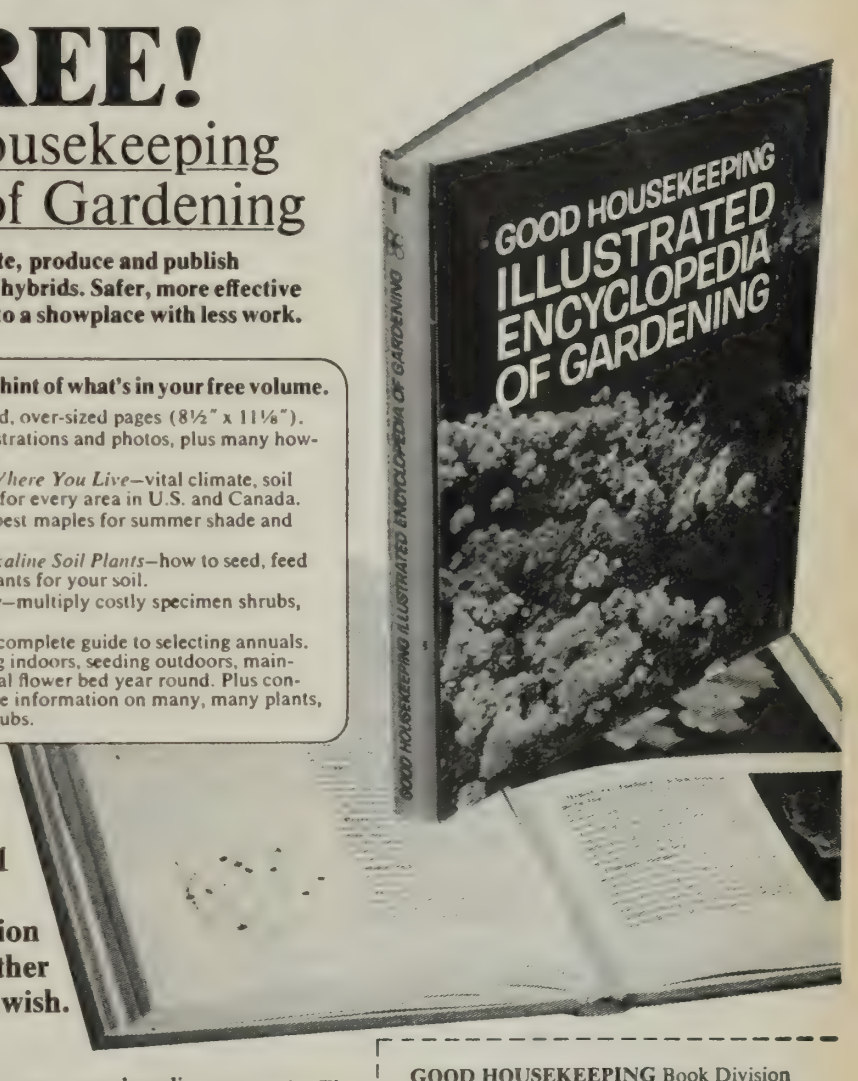
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IMPORTED BY THE BUCKINGHAM WINE CORPORATION, SOLE U S AGENTS, NEW YORK, N.Y.

FISH

Continued from page 116

Melt butter in a heavy skillet. Add the onion and celery and ½ cup water. Cook until all the water has boiled away and the vegetables are soft. If necessary, add more water. Combine the vegetables with all the remaining ingredients, mixing well.

Sprinkle the inside of the fish with salt. Add the stuffing. Fasten the opening with small skewers or toothpicks and loop string about them as you would lace shoes or sew the opening with a large needle and coarse white thread. Place the stuffed fish on a buttered baking pan. Brush with melted butter.

Measure the fish at the thickest point (Use a ruler; don't guess). Bake in a preheated 450° oven allowing 10 minutes cooking time per inch of stuffed thickness. Serves six.

CODFISH CAKES

½ pound salt codfish
4 medium-sized boiling potatoes
1 egg, lightly beaten
Salt
Freshly ground pepper
Butter for frying

Cut the codfish across the grain into half-inch pieces. Pick the pieces apart, place in a saucepan and cover with hot water. Stir and drain. Repeat three times. Then cover with cold water and bring to a boil. Change the water and bring to a boil a second time. Reduce heat. Simmer for about five minutes. Drain thoroughly.

Boil, peel and mash the potatoes. Mix with the codfish thoroughly. Beat in the egg. Taste for salt and pepper. Shape into flat patties and brown on both sides in butter. Serve, as we did in Nova Scotia, with applesauce. Serves six.

OCEAN PERCH AMANDINE

1½ pounds ocean perch fillets, thawed
Juice of 2 lemons (about)
Flour
6 tablespoons (¾ stick) butter
1 cup slivered blanched almonds
Salt
Several twists of the pepper mill
Minced parsley

Dip the fillets in lemon juice, then in flour. Shake off any excess. Melt the butter in a heavy skillet. Sauté fillets, a few at a time, until brown on one side, then turn and brown on the other side. The total cooking time will be approximately 10 minutes per inch of thickness. As the fillets are cooked, lift to a heated serving platter and keep warm.

Add the slivered almonds to the pan and brown quickly over a high heat. Salt and pepper to taste. Then add lemon juice to taste and the parsley. Pour over the fillets. Serves six.

SAUCES FOR FISH

A golden Hollandaise is, of course, marvelous with fish, and it becomes a delicate *Mousseline* when combined with equal parts of Hollandaise and whipped cream. Lemon Butter is certainly one of the simplest. Just heat the amount of butter needed and add fresh lemon juice to taste. You can take a *Velouté* (a *Béchamel* that's made with fish stock) and add cooked shrimp or crabmeat or minced clams. You can also beat tomato paste into a *Velouté* with a little cream and a couple of egg yolks to turn it into a *Sauce Aurore. Mornay* is nothing more than a *Sauce Velouté* with the addition of grated Gruyère cheese, a little cream and cayenne. The old American classic, usually served with freshly cooked salmon, is white sauce (*Sauce Béchamel*) with hard-cooked egg.

THE VEGETABLE TO SERVE WITH FISH

Exclusive of shellfish, which, interestingly, do not "marry" well with potatoes, all "swimming" fish, as our Jacques Pépin describes them, are delicious with boiled or steamed potatoes. Everything about a perfectly cooked potato—its texture, its bland flavor—seems just right with fish. Garnish potatoes with parsley.

CRISPY BATTER FOR DEEP-FAT FRYING

1 cup all-purpose flour
2 tablespoons baking powder
1¼ teaspoons salt
2 teaspoons sugar
1 tablespoon vegetable oil
1 cup water

Sift dry ingredients together. Combine oil and water. Make a well in the center of the dry ingredients and slowly pour in liquid, stirring until well mixed. Sufficient for two pounds of fish.

FISH BOOKS WE RECOMMEND

James Beard's New Fish Cookbook (Little, Brown, $9.95) is, without question, the best fish book available. He, too, uses the Canadian cooking technique throughout. *The Way to Cook Fish,* together with *The Magic 10-Minute Rule,* a six-inch ruler, with cooking instructions, both metric and standard measurements, in French and English, are available free of charge. Write to Fisheries Food Center, P.O. 9538, Ottawa, Ontario, Canada KIG 3V2.

THERE ARE FOUR BASIC METHODS FOR COOKING FISH

Fish, unlike meat, contains very little connective tissue. Consequently, it doesn't require long, slow cooking. Cooked quickly, at a high temperature, fish will retain its flavor and stay moist and juicy. Overcooked fish will lose both its natural flavor and tenderness.

1. DRY HEAT: Bake, broil, charcoal grill.
Baking is suitable for whole fish (stuffed or not), steaks and fillets, fresh or frozen. Bake in a preheated 450° oven, allowing 10 minutes cooking time per inch of thickness; if fish is frozen, allow 20 minutes per inch of thickness.
Oven-broiling is suitable for steaks, fillets or small whole fish. Preheat the broiler, brush the broiler pan with melted fat. Arrange the fish on the pan. If it's fresh, broil two inches from heating unit; if it's frozen, four inches from unit. Leave oven door ajar unless manufacturer's directions state otherwise. Allow 10 minutes cooking time per inch of thickness for fresh fish, 20 minutes for frozen. A thickness of ¾ to one inch is recommended for broiling. When fish is brown, season and turn to brown second side.
Charcoal grilling is suitable for whole fish, half-fillets or steaks. Cook on a

well-greased, preheated (it should be hot enough to mark the fish), hinged grill. Oil and flour well before grilling. Brush fish well with oil during the cooking process. Allow 10 minutes cooking time per inch of thickness for fresh fish, 20 minutes for frozen fish.

2. MOIST HEAT: Poach or steam.

Poaching in water, milk or a court bouillon will be suitable for either whole fish or fillets (from ¾ to one inch thick). Bring the poaching liquid to a high boil; add the fish, tied in cheesecloth. When the liquid comes to a boil a second time, reduce heat to simmer, cover and cook 10 minutes per inch of thickness for fresh fish, 20 minutes for frozen. Lift from the liquid the minute the fish is cooked.

Steaming is the same thing as poaching except that it's over liquid rather than in it. Without a proper steamer you can improvise by using a sieve or colander that will fit into a deep saucepan or kettle. Partially fill steamer or kettle with boiling water. Bring the water to a high boil. Wrap the fish in cheesecloth and place in the upper part of the steamer or sieve or colander. Place *over* the boiling water (don't let water touch the fish). Cover tightly and steam 10 minutes per inch thickness for fresh fish and 20 minutes if frozen.

3. PAN-FRYING

This method is popular for fish steaks, fillets and small whole fish. Thaw frozen fish because they are easier to handle, but *cook immediately.* If necessary, cut fish into serving pieces, season with salt and pepper, dip in milk or beaten egg, then coat with flour or bread crumbs. Heat ¼ inch of butter or oil in skillet. When it's hot but not smoking, fry fish until golden on one side, turn and brown the other side. The complete cooking time is about 10 minutes per inch thickness. Drain on paper towels and serve.

4. DEEP-FRYING

This method for fillets, small fish, fish cakes and some shellfish is delicious. If fish is frozen, thaw and cook immediately. Cut fillets into uniform pieces, not more than half an inch thick. Sprinkle with salt. Dip in batter (*see page 120*) or in milk or beaten egg. Place one layer of fish in frying basket. Don't attempt to fry more. Fry in deep fat preheated to 375° until golden—about three to four minutes. Drain on paper towels; season to taste. Serve piping hot with a sauce (*page 120*).

HOW MUCH FISH TO BUY

Here's a table to use as a guide only.

Fish	Amount per person
Whole	1 pound
Dressed	½ pound
Fillets or steaks	½ pound
Portions	⅓ pound
Sticks	¼ pound

HOW TO DETERMINE WHEN FISH IS PROPERLY COOKED

Raw fish have a watery translucent look, not unlike that of egg white. Since heat affects both fish juices and egg white the same way, both lose their watery look during cooking and become milky white. Just as overcooking toughens egg whites, it also toughens fish. When fish have taken on this opaque, whiteish "egg white" look in the center of the thickest part, they are completely cooked. *The color change is unmistakable.* At this point, the fish will easily separate into flakes when probed with the tines of a fork and if there are any bones, the flesh will come away from them easily.

BUYING FRESH FISH

Many varieties of fresh fish are more abundant during certain seasons of the year. Your local fish man will tell you what's in season and the best buys.

What to look for in fresh fish, whole or dressed: Flesh that is firm and elastic to the touch and that does not separate easily from the bones indicates the fish is fresh. *Odor*: Fresh fish has a mild characteristic odor but no strong, fishy odor. *Eyes*: Bright, clear, full. As fish becomes stale, the eyes become cloudy, often turn pink and tend to become sunken. *Gills*: Red and free from slime. As fish ages, the color fades to light pink, then gray, finally to a brownish or greenish color. *Skin*: Shiny, bright with tight-clinging scales.

What to look for in fresh fillets, steaks and chunks: Fresh cut in appearance, firm texture without any traces of browning around the edges. *Odor*: Fresh and mild. *Wrappings*: If fish is wrapped, the wrappings should be moisture-proof, vapor-proof material with little or no air space between fish and wrappings.

12 TIPS FROM THE NORTH ATLANTIC SEAFOOD ASSOCIATION FOR PROPER HANDLING OF FISH

1. When buying frozen fish, choose undamaged packages that feel solid.
2. Store fish in freezer in original vapor-proof, moisture-proof wrapping. Keep frozen until ready to use.
3. Date packages before placing in freezer and, note well, freezer should maintain 0° temperature. Do not hold longer than three months. If they're stored in freezer compartment where the temperature is likely to be 10° to 25° above zero, *do not, under any circumstances, store longer than one week*—seven days!
4. Always thaw frozen fish in the refrigerator. Allow 24 hours for a one-pound package. Never, never thaw at room temperature.
5. If thawing must be speeded up for some reason, immerse the fish, wrapped in a waterproof package, in cold water or under cold running water. Allow about one hour for a one-pound package.
6. Always use fish immediately after thawing. Never hold thawed fish longer than 24 hours.
7. When baking thawed fillets or adding breading or batter for frying, dry fillets thoroughly.
8. If not to be breaded, frozen fillets or steaks can be broiled, steamed or sautéed without thawing.
9. Frozen pre-breaded fish should not be thawed before cooking.
10. Always follow package directions when cooking breaded frozen fish or prepared frozen fish dinners.
11. Cooked fish should not be stored longer than one or two days and always stored in a covered container.
12. In the freezer, cooked seafood should be stored in moisture- and vapor-proof material and held no longer than three months. ■



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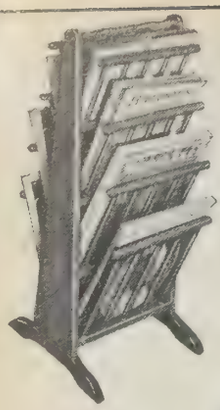
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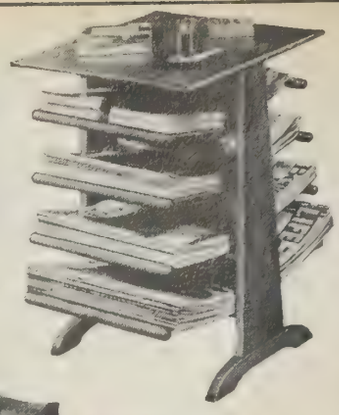
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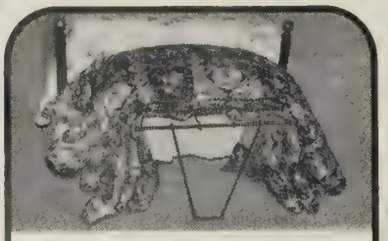
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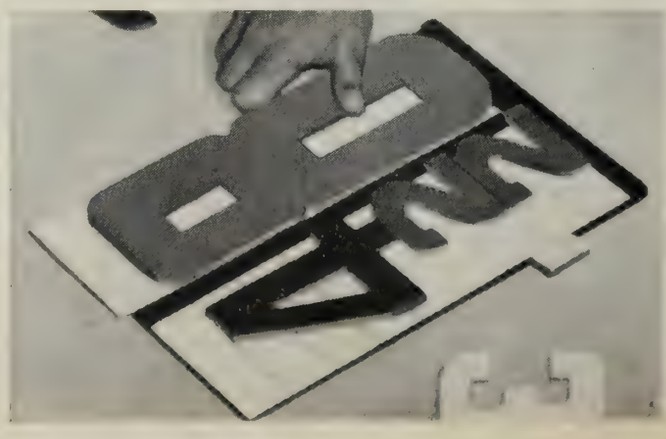
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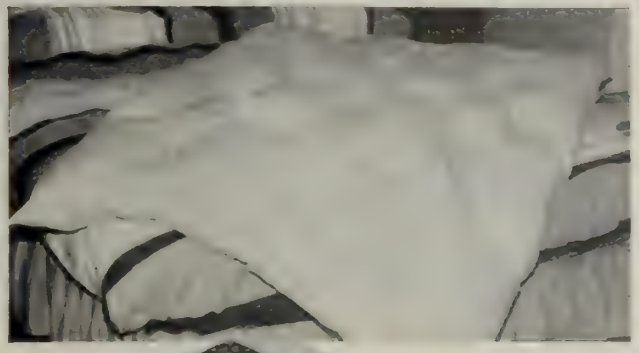


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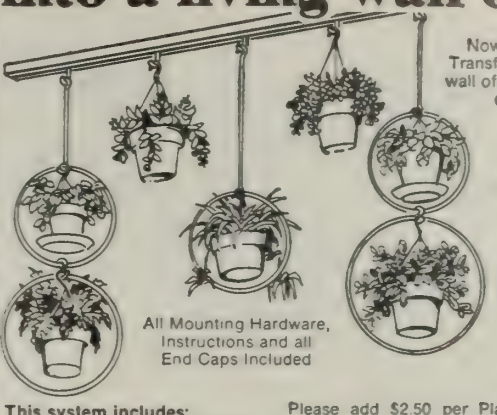
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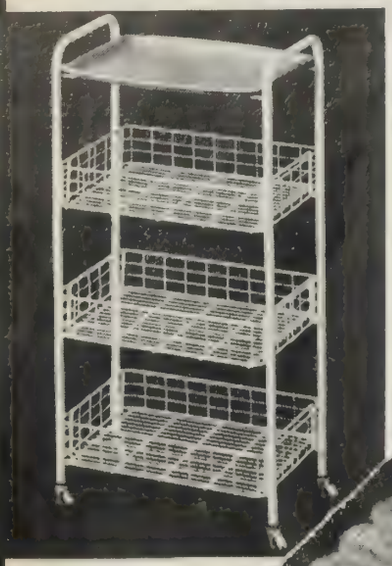
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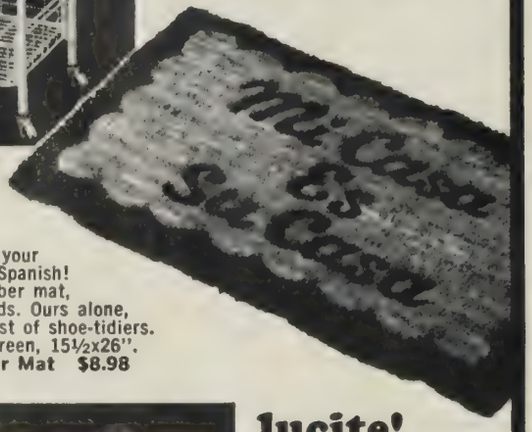
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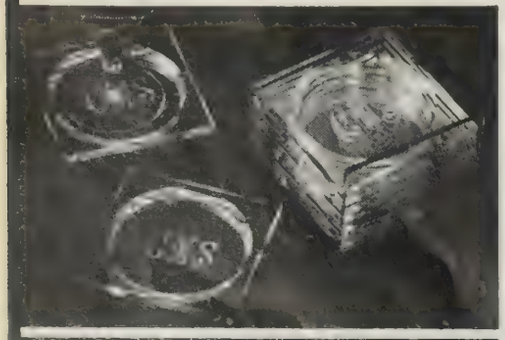
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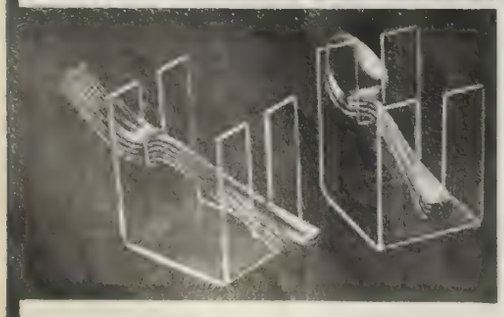


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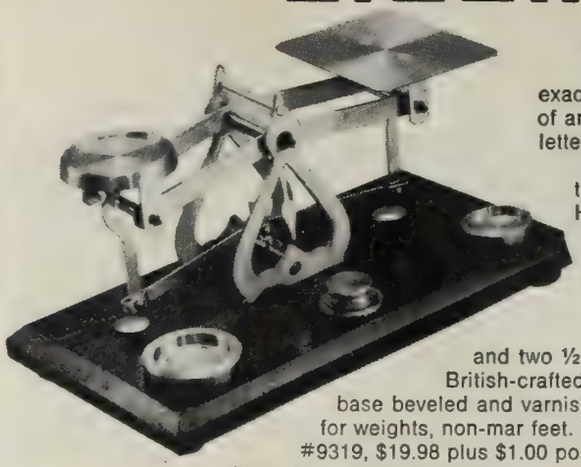
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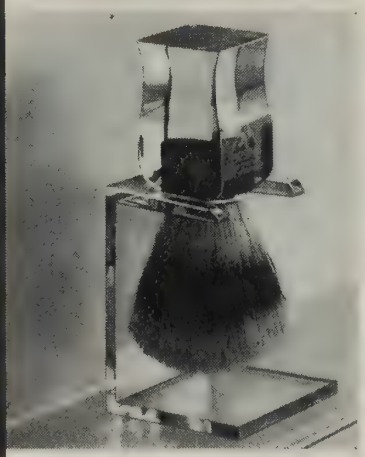
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Lucite Shower Caddy in crystal-clear or newest tortoise-look. Hooks for shower cap and brush, tray for soap, ring for washcloth, secure deep shelf for bottles. American-made, 6x19½". #7625 clear, $9.98; #4687 tortoise-hue, $12.98; plus 95¢ post. Lillian Vernon, Dept. B31, 510 S. Fulton Ave., Mt. Vernon, NY 10550

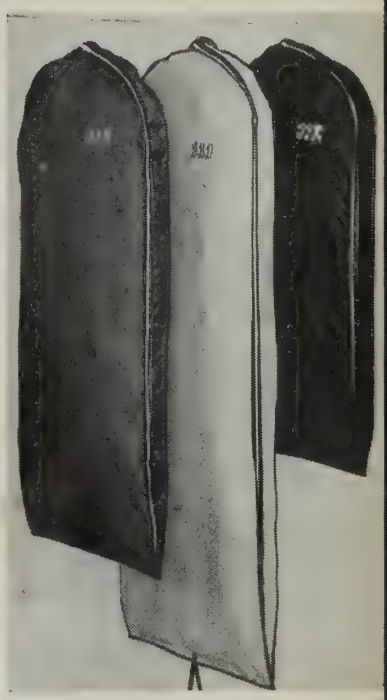
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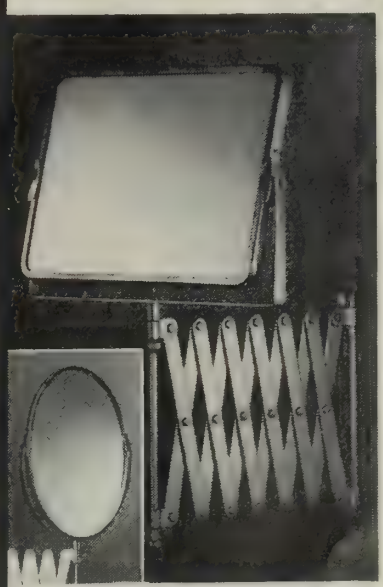
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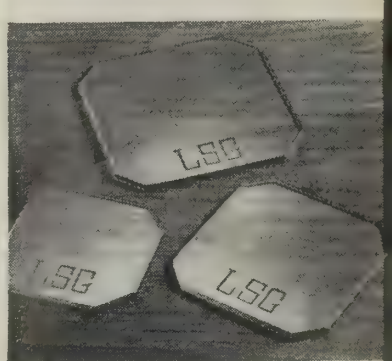
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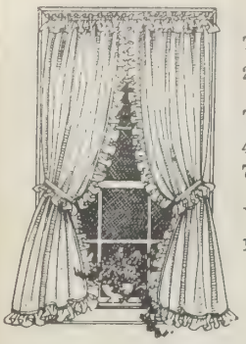


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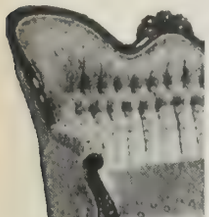
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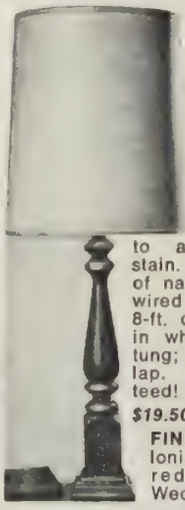


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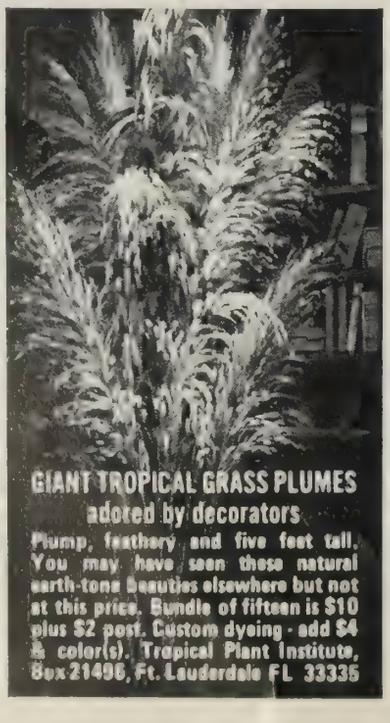
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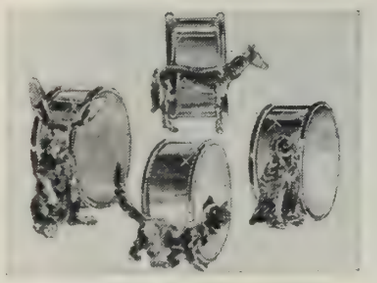


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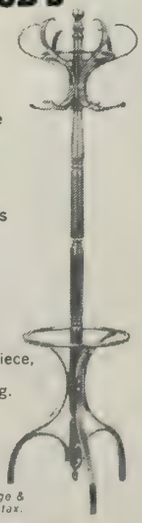


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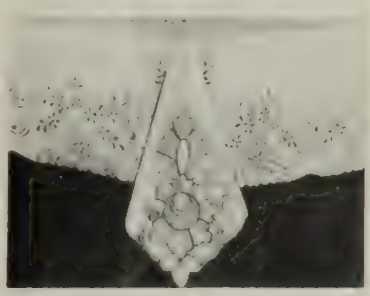
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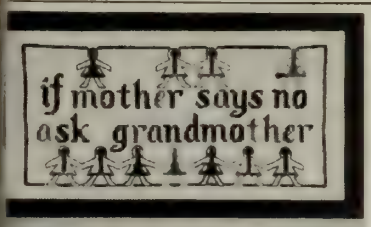


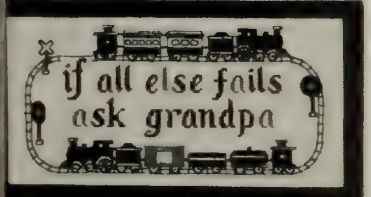
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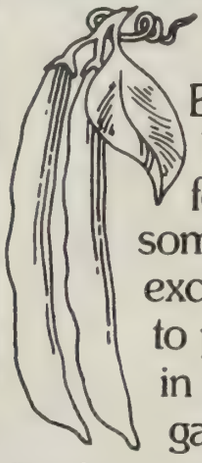


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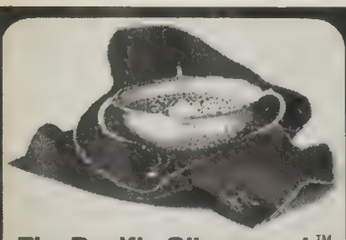
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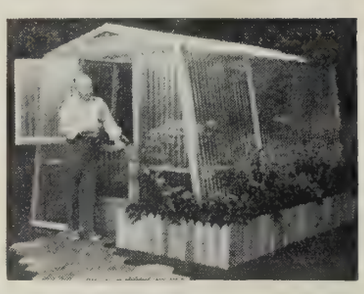
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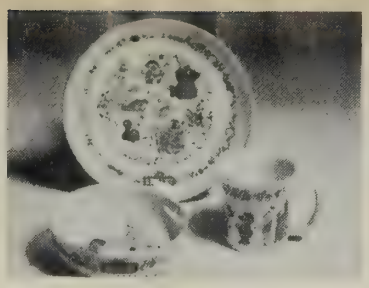
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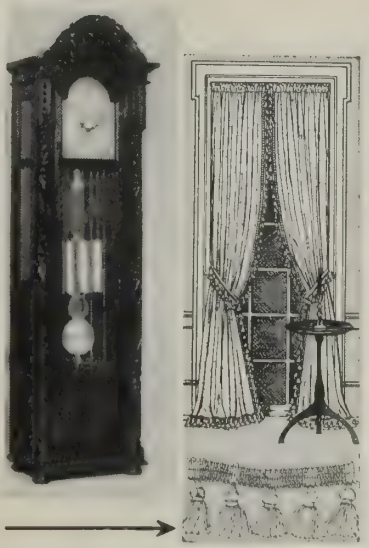
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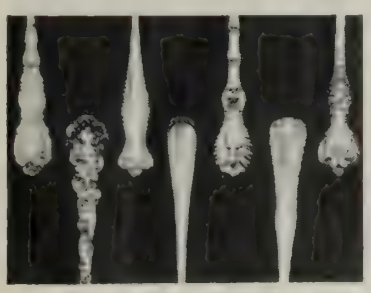


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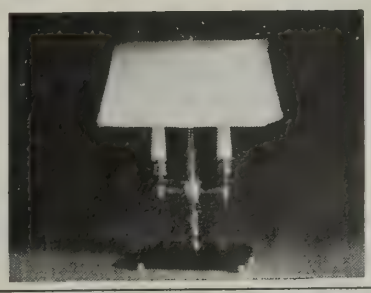
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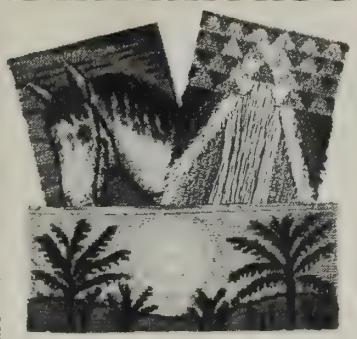
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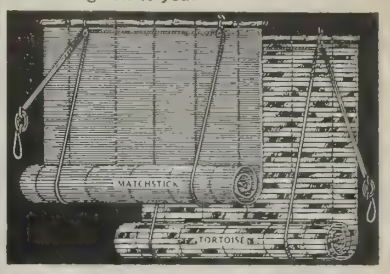
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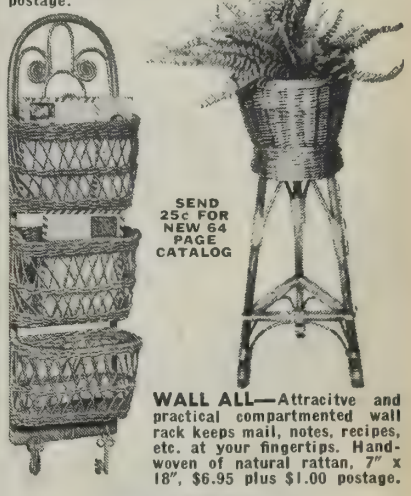
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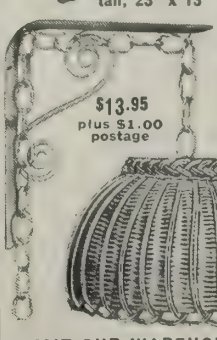
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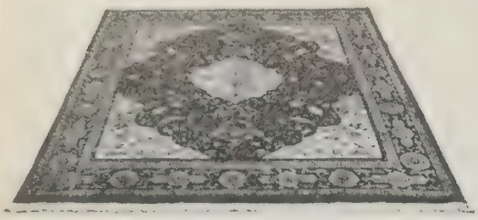
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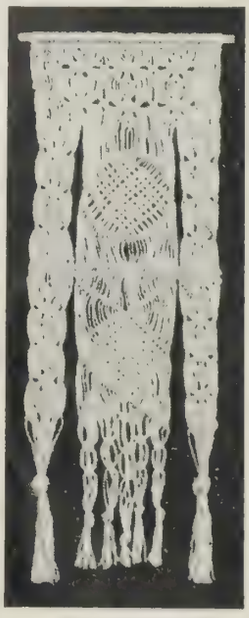


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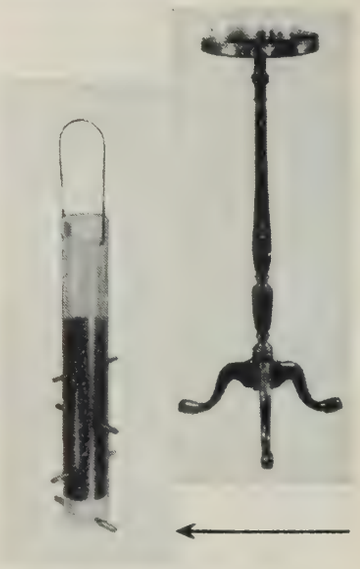


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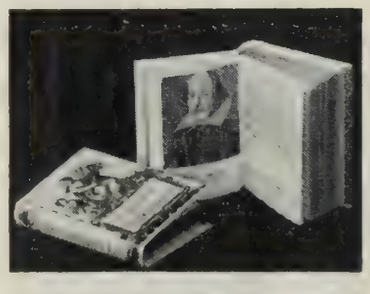


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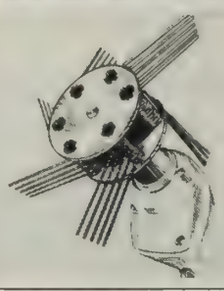


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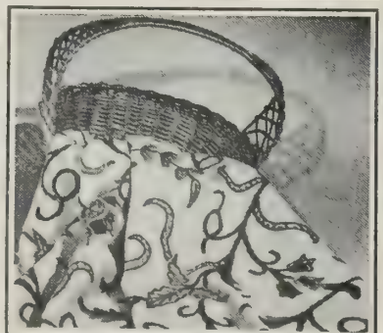
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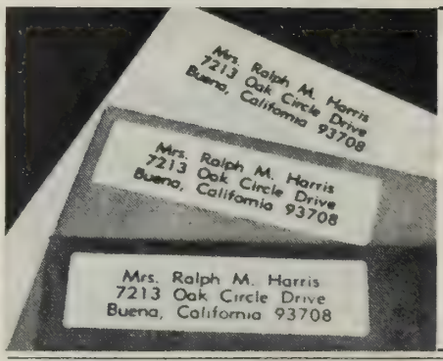
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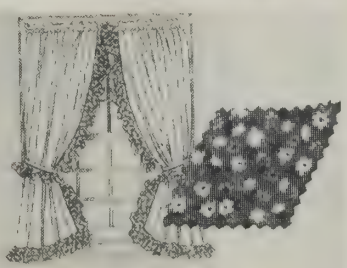
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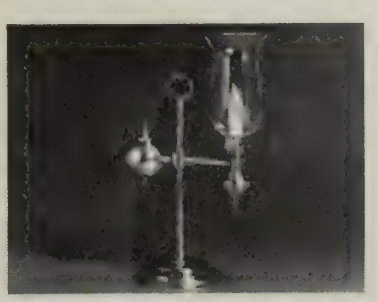
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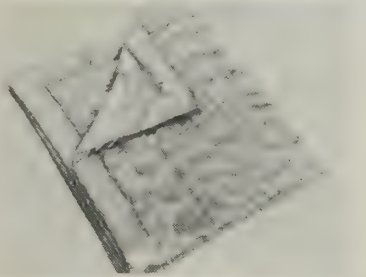
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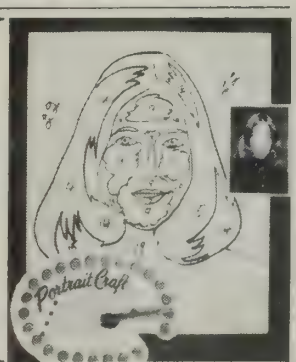
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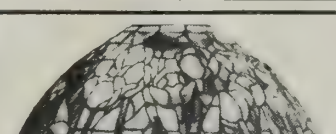
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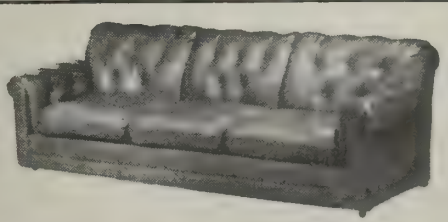
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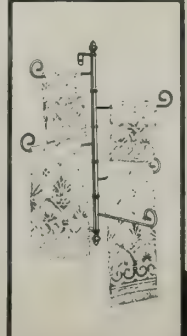
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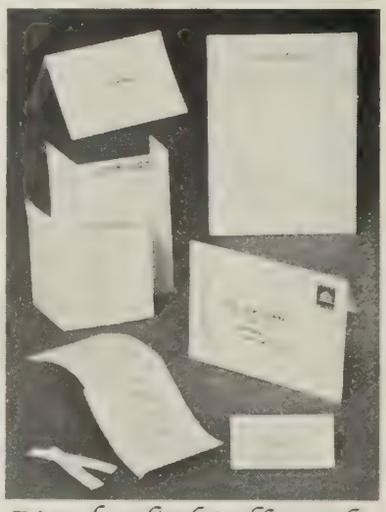
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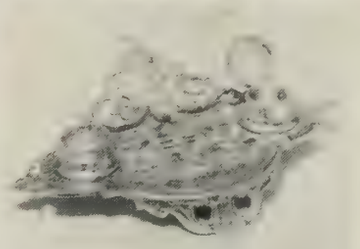
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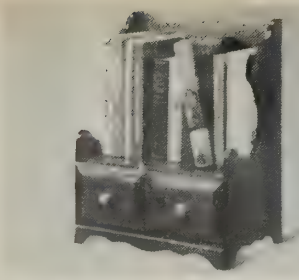
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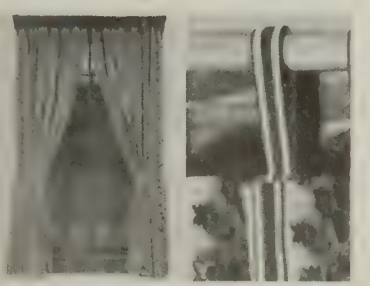
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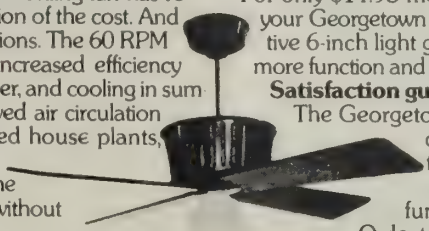
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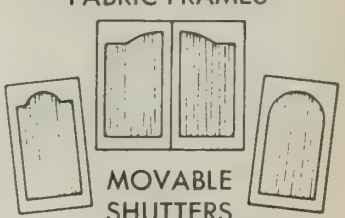
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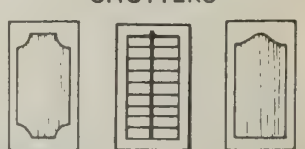
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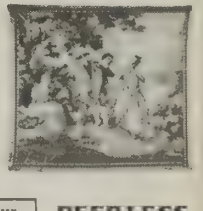
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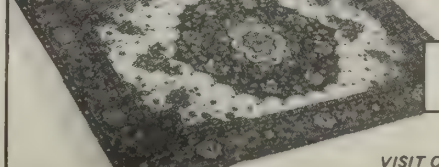
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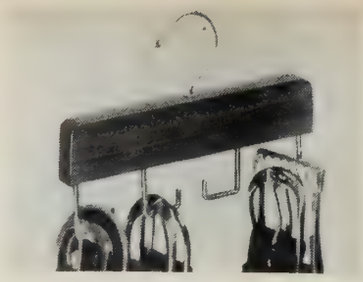
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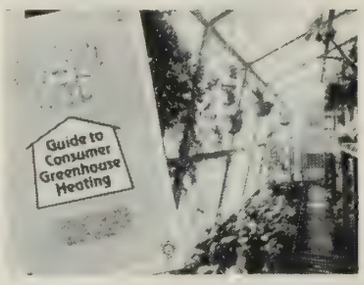


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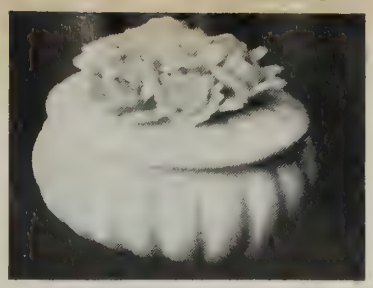
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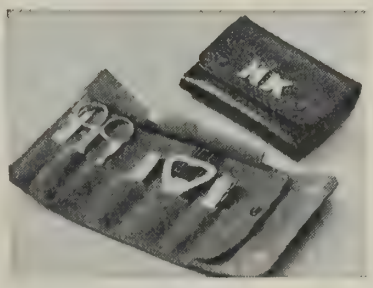
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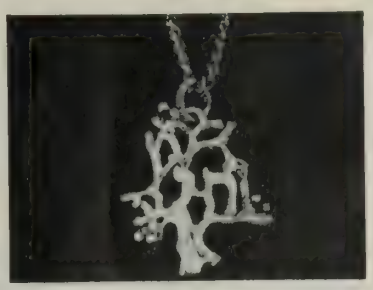
Modern Beau Brummels get it all together with this dashing brown leather kit from England. Fitted with a complete array of masculine essentials, (knife, comb, nail clipper, scissors et al) Initialed in solid brass (print). 5"x4½" closed. $7.98, 75¢ post. Lillian Vernon, B3E, 510 S. Fulton, Mt. Vernon, NY 10550



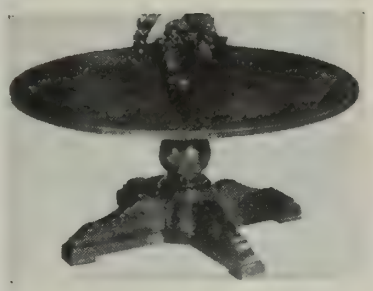
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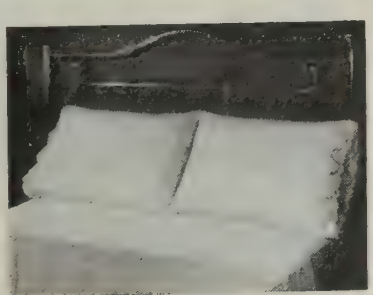
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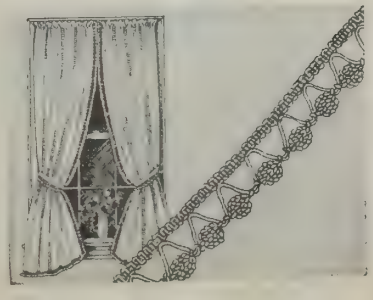
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Natural: Permanent press muslin.
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Allow 1" per yard shrinkage. Money back guarantee.
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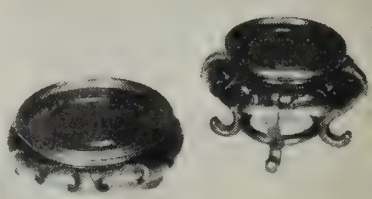


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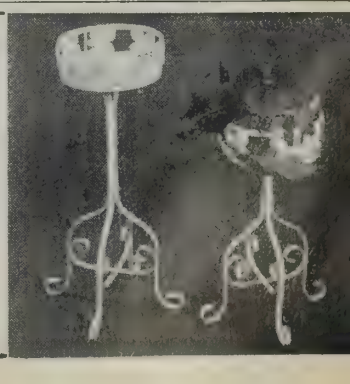
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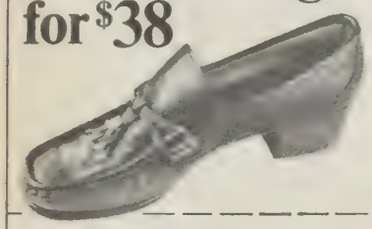
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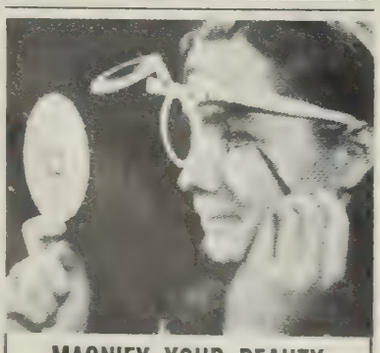
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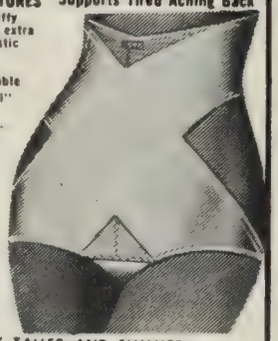
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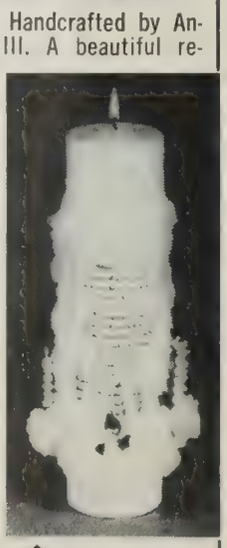
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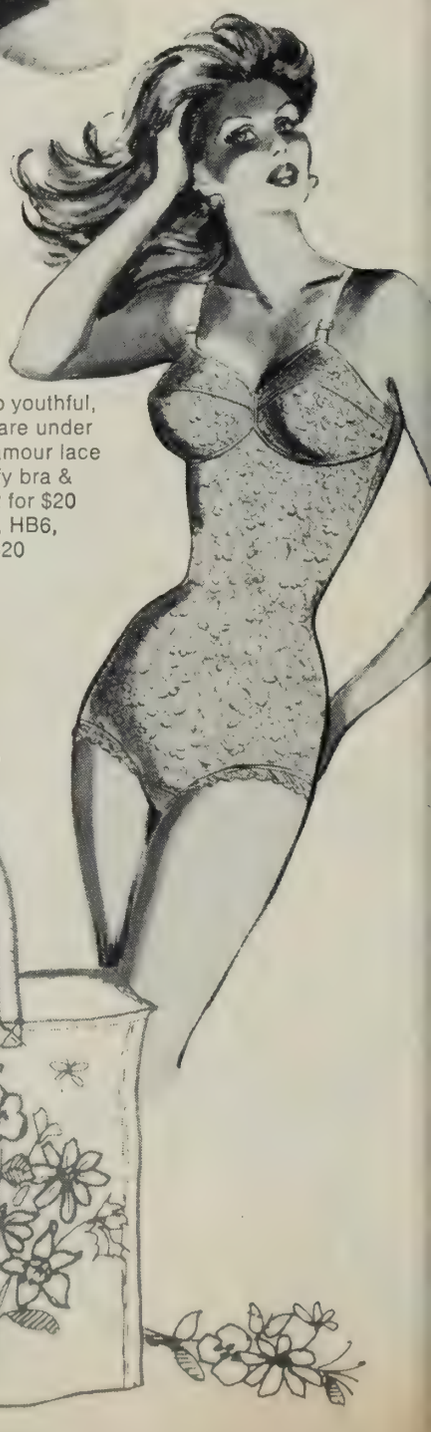
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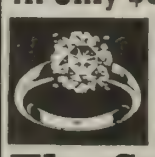
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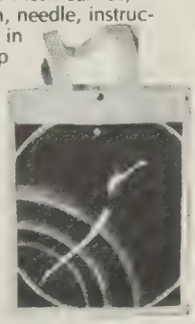
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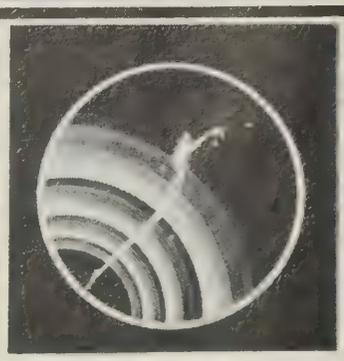


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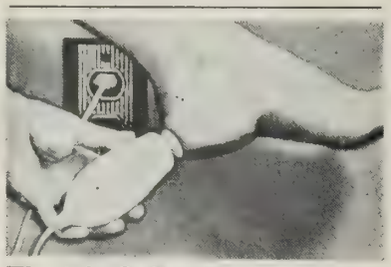
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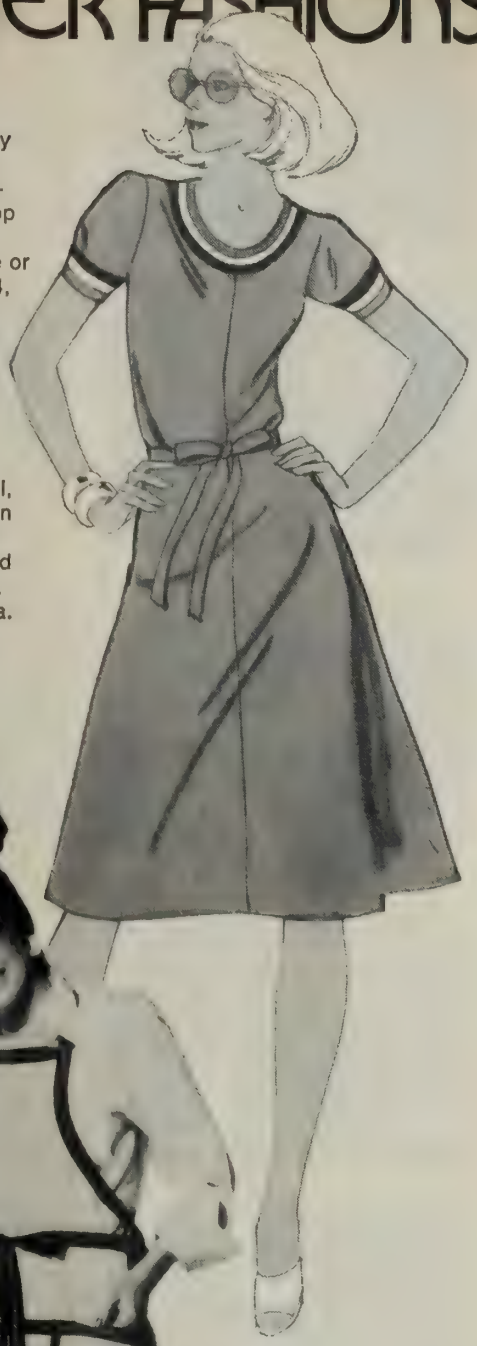


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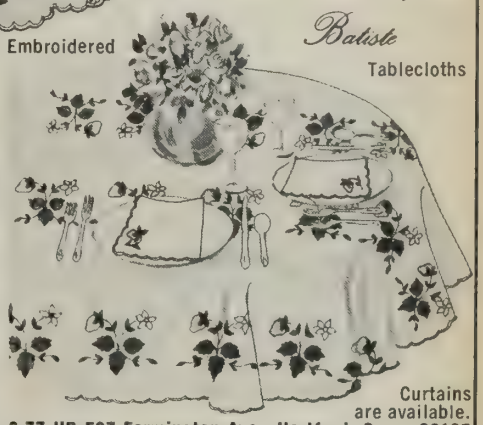
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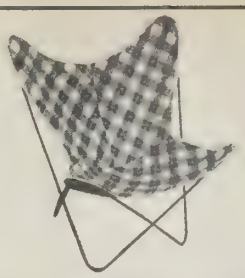
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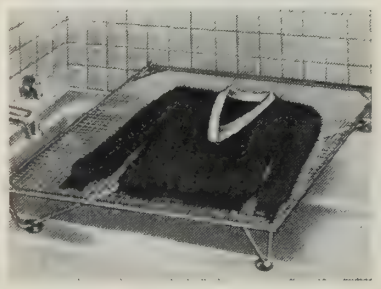
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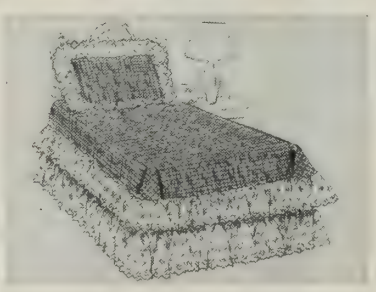
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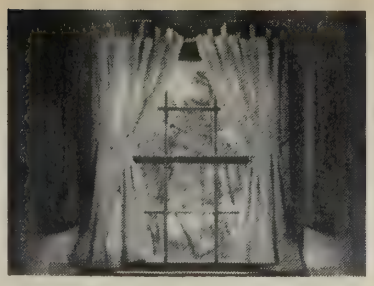
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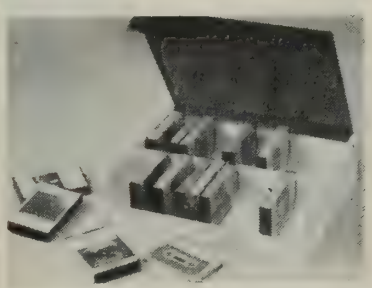
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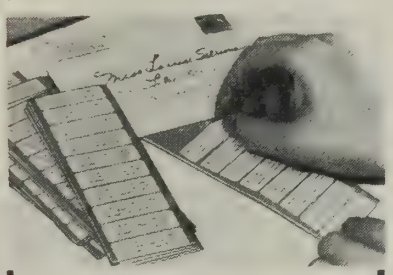


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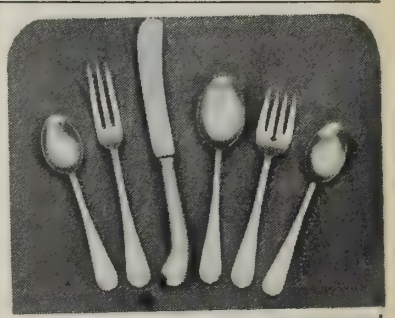
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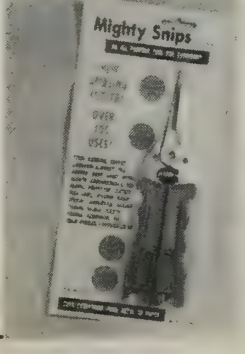
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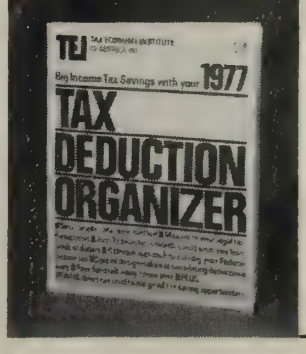
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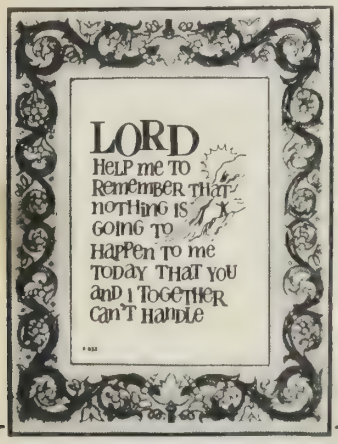


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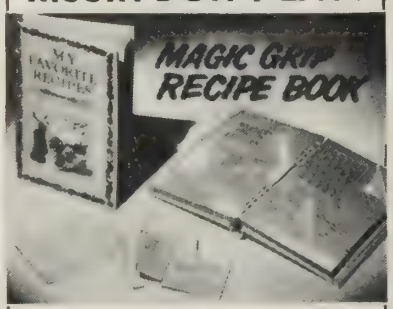


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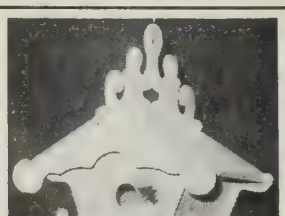


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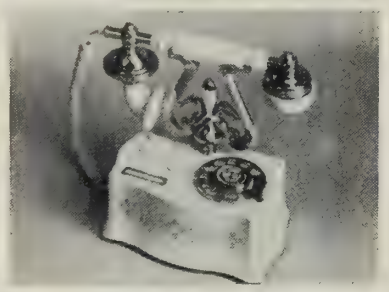
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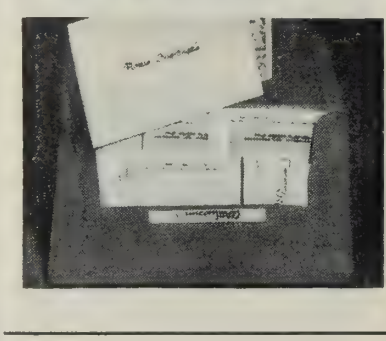
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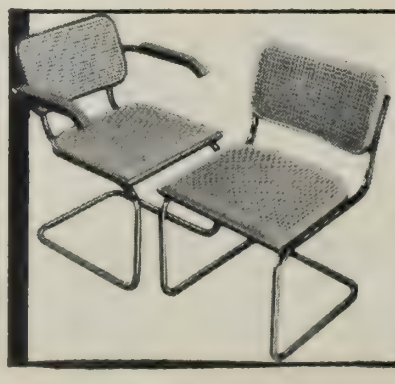
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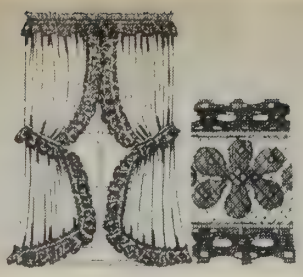
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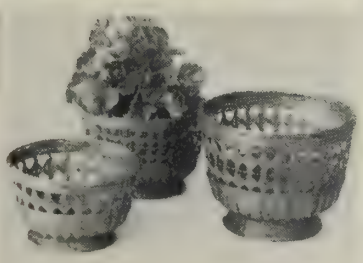
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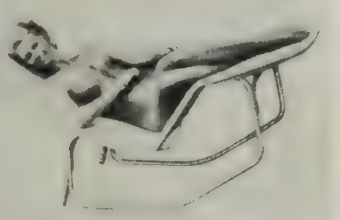
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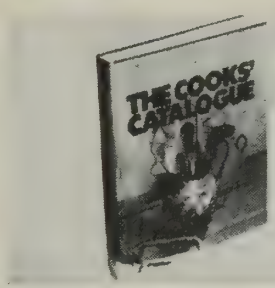
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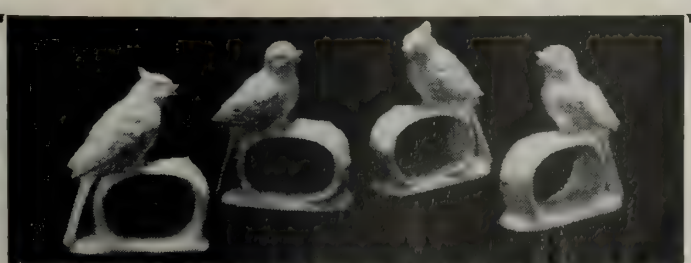


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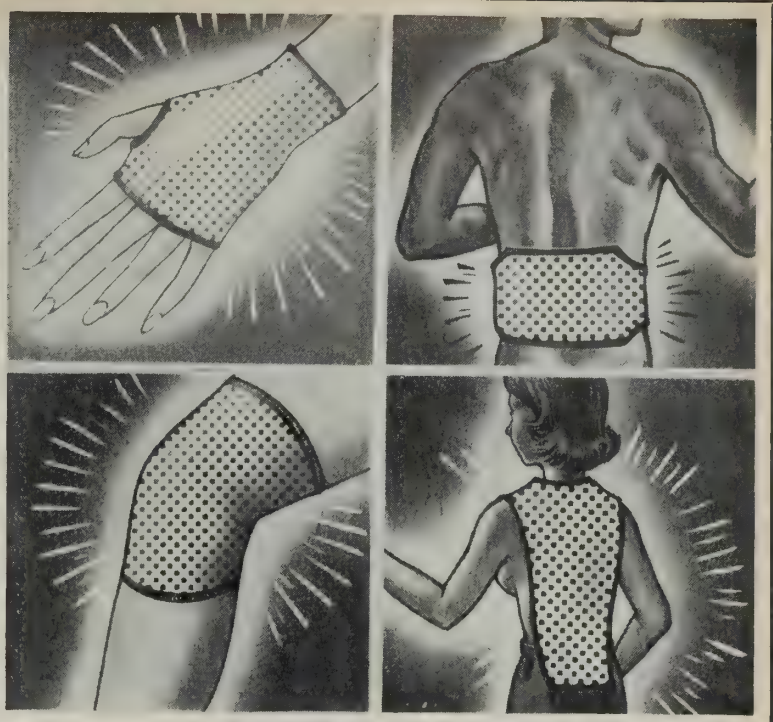


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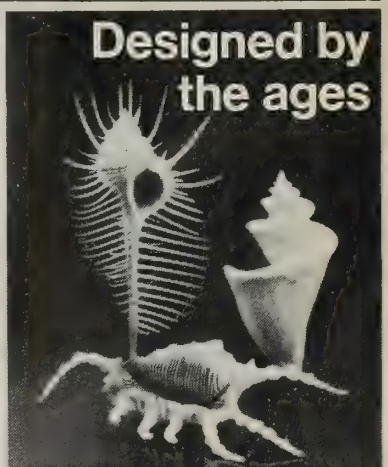
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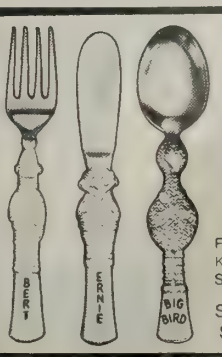
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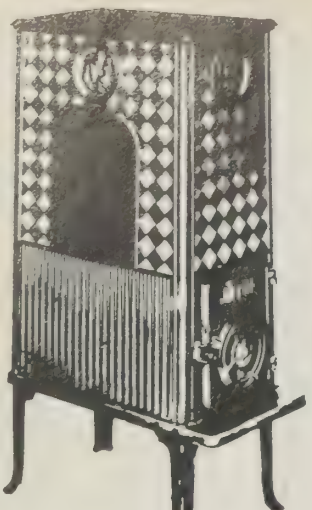
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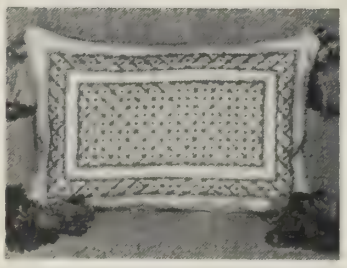


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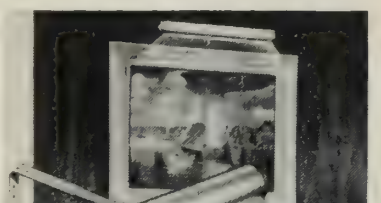
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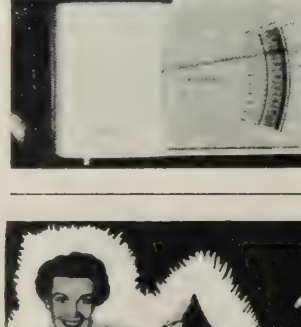
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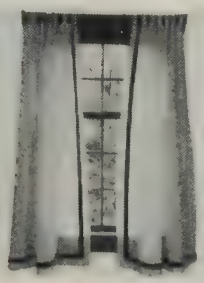
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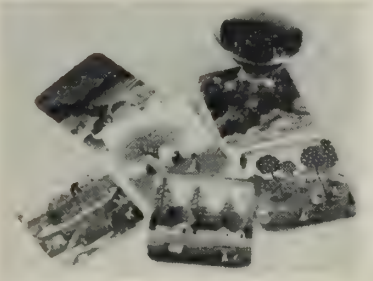
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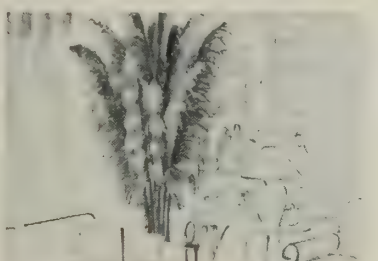
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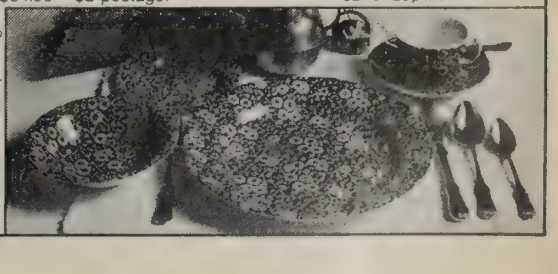


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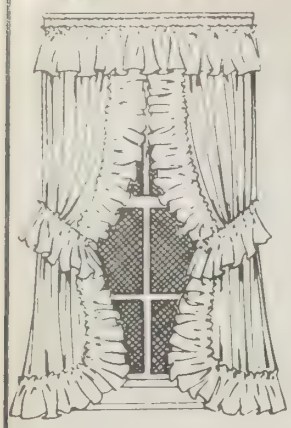
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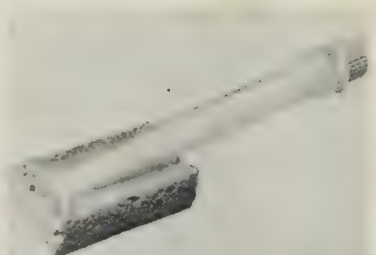


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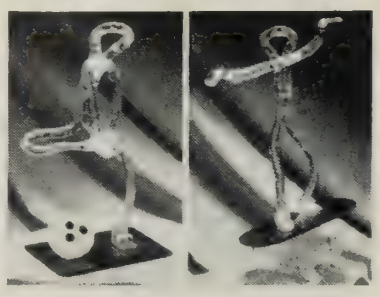
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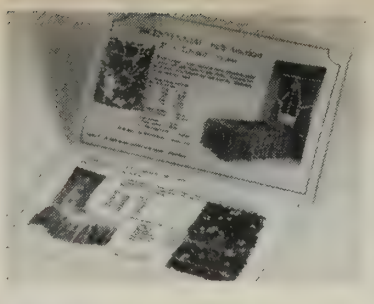
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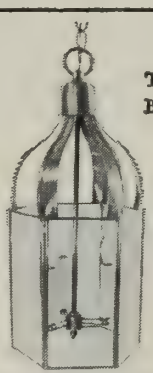
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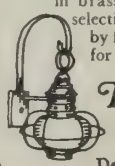
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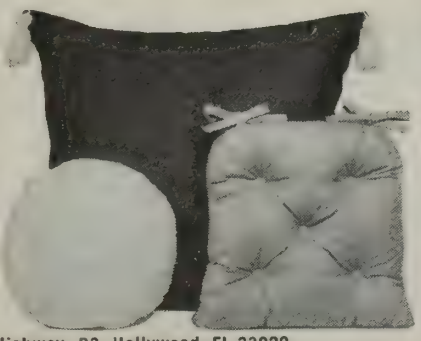
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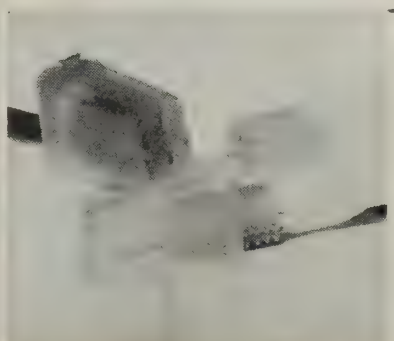
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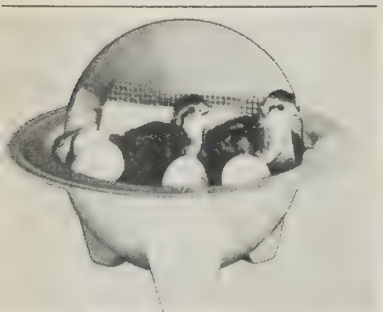
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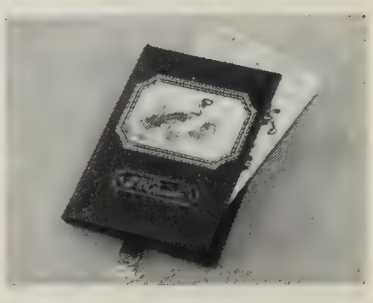
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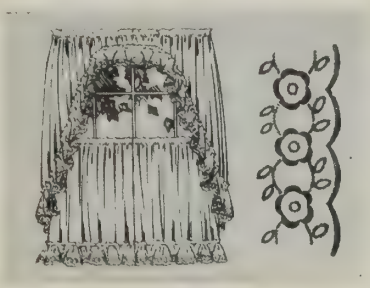
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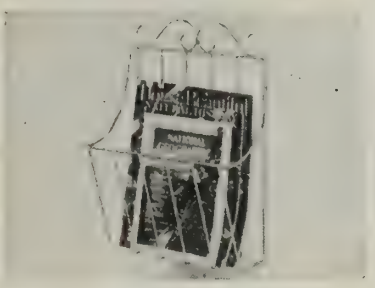
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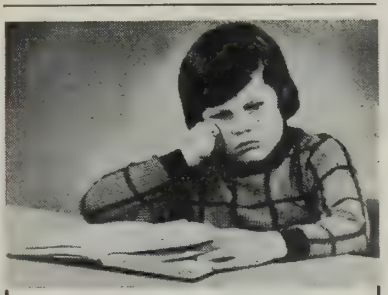


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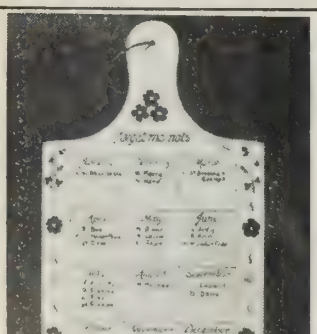


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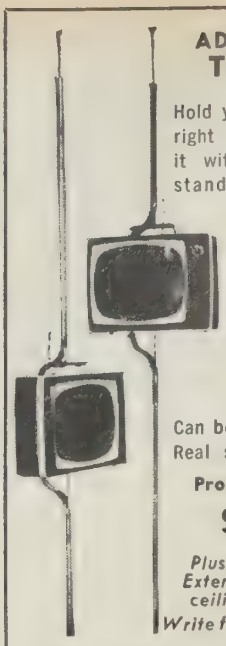


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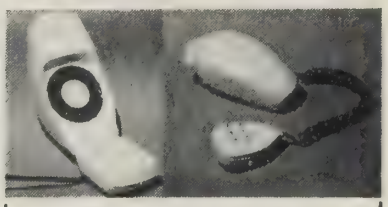
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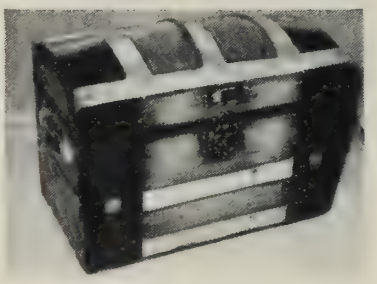
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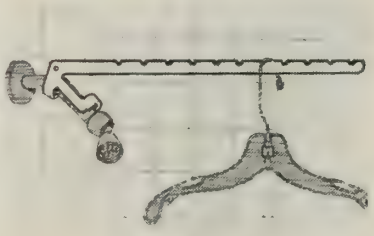
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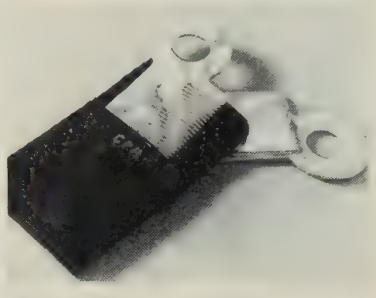
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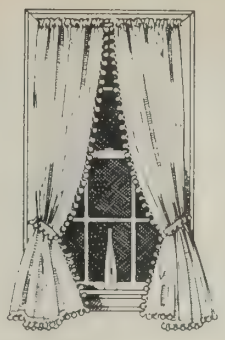
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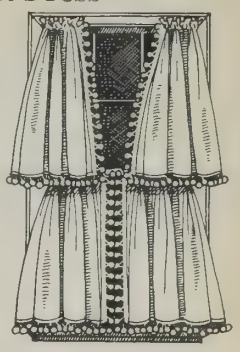


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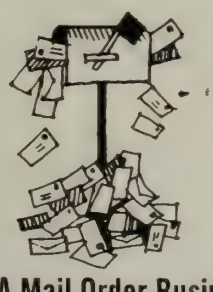
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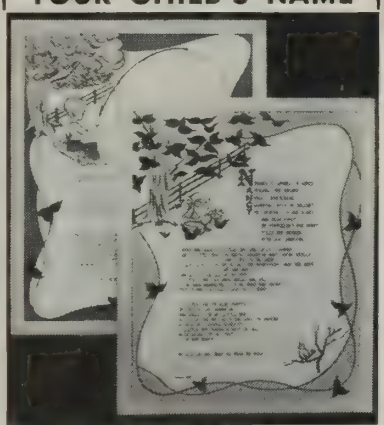


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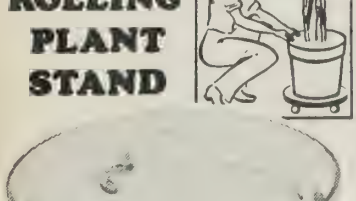
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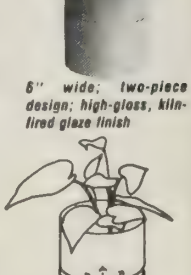
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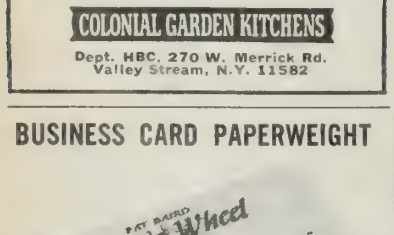


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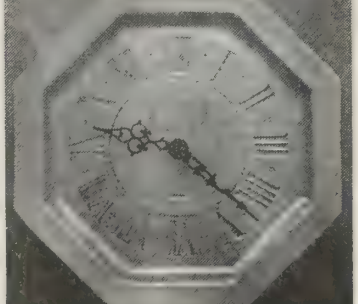
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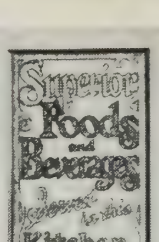


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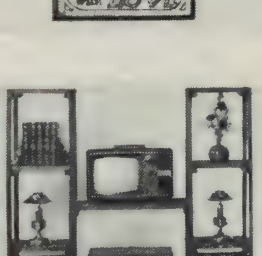
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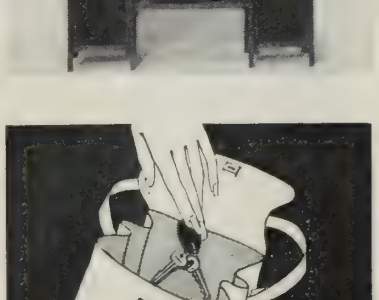
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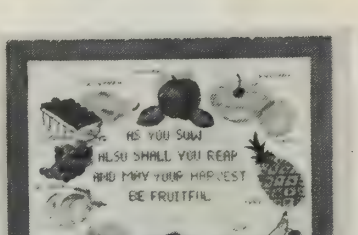
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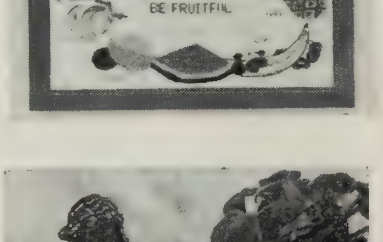
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Continued from page 91

books whose authors took it from other plant books whose authors took it, etc.

These mass books are also carefully edited to save space and money. Unfortunately, the editors often cut potentially vital information, either because they know little about plants or because they fail to see the importance of the information when linked with the over-all whole of culture information.

Yet, each tidbit can be important. For example, if a plant is kept in a temperature range slightly above its normal maximum, it will require more frequent watering and higher humidity than is usually cited in plant guides. But many fail to mention any temperature requirements.

Problems of another sort occur because many books are penned by people who grow plants in near-perfect environments.

Merely selling plants does not an expert make

However, you who are applying their advice may be growing your plants in closer-to-plant-hell conditions. If the author of a book grew his Boston Fern in 50% relative humidity and suggests you need only mist the plant once a day, you of the steam-heated Sahara-style apartments are going to have to take his advice with a grain of salt.

In our own experiments, we've found these weaknesses in the kind of cultural information generally given:

Light: Most plant books rarely define such terms as "dim," "average house," "medium" or "bright" light. Nor do they mention how far back from windows it's safe to place a plant. The following chart, adapted from the Terrestris Plant Guide, should help.

Good Light Exposures

Two feet back from an obstructed east or west window
Three feet back from an unobstructed east or west
Four feet back from an obstructed south
Five feet back from, or at the edge of, an unobstructed south

Medium Light Exposures

Four feet back from an unobstructed north
Four feet back from an obstructed east or west
Five feet back from, or at the edge of, an unobstructed east or west
Six feet back from, or at the edge of, an obstructed south
Eight feet back from, or one foot to the side of, an unobstructed south

Low Light Exposures

Four feet back from an obstructed north
Six feet back from, or at the edge of, an unobstructed north
Six feet back from, or at the edge of, an obstructed east or west
Eight feet back from, or one foot to the side of, an unobstructed east or west
Eight feet back from, or one foot to the side of, an obstructed south
Ten feet back from, or two feet to the side of, an unobstructed south

Keep in mind that these are maintenance conditions. Plants grown in such light won't look plant-show-perfect, but they will survive. Don't expect them to "thrive," as the books say. "Thrive" is a word too often used by editors who hate the grim sound of "survive."

Temperature: This vital factor is rarely, if ever, mentioned by plant stores or books. Most "experts" omit it because they reason that the plants will be living in normal human temperatures, ranging from 65° to 75°. They fail to take into account the microclimates within the average home. Microclimates are the environments immediately surrounding the plants; there may be as many as seven different microclimates within one room.

Microclimates can be a matter of life or death to plants. A warmth-loving plant next to a winter windowpane will experience a temperature about 10 to 20° lower than the average room temperature. This could kill certain plants in short order. Though plants can adapt to a slight variation from their ideal temperature range, too much of a difference can send them into shock.

Microclimates that can affect the health of plants are: upper air where hanging plants are kept (average of 5-10° warmer than the room temperature), near radiators (5-15° warmer), near windows in summer (10-15° warmer, depending on exposure) or winter (10-20° cooler, depending on exposure and time of day), near floors or in front of open air conditioner vents in winter (10-15° cooler) and near stove or clothes dryer vents (10-15° warmer).

To be sure your plants are suited to their microclimates, buy an indoor thermometer/hygrometer to measure humidity and temperature in each microclimate in your home.

Humidity: Many books classify plants as needing either "low," "medium," "average house" or "high" humidity levels, but do not explain these obscure terms. Generally speaking, "low" ranges from 0% to 25%, the "average house" ranges from 5% to 35%, "medium" is from 30% to 55% and "high" is from 55% to about 80%.

If the humidity isn't high enough for a certain plant, you'll have to increase it or the plant will literally transpire itself to death, losing so much water through the leaves that its cells collapse. Most

Microclimates can mean life or death to your plants

plant books frown upon homemade remedies such as grouping plants together to increase microclimate humidity and using pebble trays for increased microclimate humidity. But horticulturists we talked to agreed that grouping plants is effective in raising the humidity (through massed transpiration) and that pebble trays can increase microclimate humidity by 30%.

Watering: Most plant books usually advise you to keep plants "evenly moist." But just what *is* that?

First, "evenly moist" should not be taken literally: Almost all plants prefer their topsoil a bit dry before rewatering. Plants absorb oxygen through their roots as well as their leaves, and non-stop wet soil doesn't allow air to reach roots—a situation frequently leading to root rot.

Many plants, depending upon their species and type of pot, will have special watering needs. One example is the chlorophytum, or spider plant. Chlorophytums will tell you they're being underwatered by developing browning leaf tips and/or margins.

Dracaenas, marantas, calatheas, ctenanthes and some other varieties will also exhibit this symptom when underwatered. Browning and yellowing leaf tips or margins might also be a sign of a plant's sensitivity to fluoride in the water or soil. Check these plants every day and water

Many plants do have special watering needs

with room-temperature distilled water when the top soil feels dry/damp. Water can be left standing for about 24 hours in open containers to distill fluorides and chlorine out and warm the water up to room temperature.

And one fact most books never mention is that perlite, a commonly used soil-mix additive, contains huge amounts of fluoride and should be kept away from the above-mentioned plants. Use builder's sand or kitty litter in your potting mix.

Most books will advise checking plants periodically and not relying on a set watering schedule. But they often fail to mention these variables:

1. When books say you should feel the soil, they usually mean with the fingertips. However, many growers and hobbyists have found that the human knuckle is more sensitive to moisture than the fingertip. So try using the second knuckle of your index or middle finger when you're touch-testing soil.

2. Some plants need to dry out more than others. You must let more of the top-soil dry out for plants in larger pots or plants that require more dryness between waterings. Plants in pots with diameters up to seven inches usually require a feel-test about half a knuckle down; from seven to 12 inches, push about one knuckle down; from 12 up to 20 inches, two full knuckles to a finger-length down should do it. Remember to check plants every day so that dryness-sensitive plants won't suffer.

3. Soil felt in the early morning or late evening or soil in pots close to cold windowpanes will often give the illusion of moisture because the soil is cold.

4. Clay absorbs water faster than most plant roots, so a clay pot may absorb water before the plant can get to it. What this means in practical terms is that pots that have dried out considerably must be either pre- or post- soaked at watering time. Thus the pot will absorb water from a source other than the soil.

5. Some books blunder in asserting that soil color is an accurate gauge of moisture. This isn't necessarily because the books are poorly informed but usually because they were written before the new soilless and the high-loam-content potting mixes gained wide acceptance. These soils don't change color as they dry out.

As you can see by now, many so-called experts don't know all that much about growing plants in the average home environment. So weigh their advice carefully and don't be afraid to try your own experiments. The harmony and beauty of a roomful of well-grown plants is worth all the skepticism and hard-earned expertise in the world. ■



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Cover

"Surrey" fabric specially colored by Charles Dear, **Eaglesham Prints Inc.*** Batik pillow fabric, **Beng Solo Trading Corp.,** 264 Fifth Ave., N.Y.C. 10003. Carpet, **Stark Carpet Corp.*** Table, **Paul M. Jones Inc.*** Cubes of handwoven latania fiber over solid wooden frames, **Harvey Probber Showrooms.*** Upholsterer was **Joseph Giannola.*** Accessories, **Charles R. Dear Inc.** Plants, flowers, **The Cachepot** at 50 Hampton Rd., Southampton, N.Y. 11968.

Pages 58-61—Moreno

All sheeting and linens by **J.P. Stevens.**

Pages 58-59: Drawings by Fernanda Gordon. Formica units designed by Stanley Hura, Beau Maas, Rita Moreno, executed by **The Cabinet Shop,** 1583 First Ave., N.Y.C. 10028. Basket lamps, baskets and cricket box, **Limited Editions.*** Floor lamp by **Schiller Corday,** available at many leading department stores.

Pages 60-61: Wicker chairs, **Deutsch Inc.*** Fabric on floor, **Naco Fabrics.*** Rabbit, **Limited Editions.*** Bed, custom-designed.

Pages 62-73—Tulips

Retail addresses: **America Hurrah Antiques,** 316 E. 70th St., N.Y.C. 10021. **Baccarat,** 55 E. 57th St., N.Y.C. 10022. **Henri Bendel Inc.,** 10 W. 57th St., N.Y.C. 10017. **Beng Solo Trading Corp.,** 264 Fifth Ave., N.Y.C., 10003. **Doris Leslie Blau,** 15 E. 57th St., N.Y.C. 10022. **Buccellati,** 703 Fifth Ave., N.Y.C. 10022. **The Cachepot,** 50 Hampton Rd., Southampton, N.Y. 11968. **Cartier Inc.** at Fifth Avenue and 52nd Street, N.Y.C. 10022. **East River Florist,** 960 First Ave., N.Y.C. 10022. 32. **Gabberts,** 3507 W. 69th St., Minneapolis, Minn. 55435. **Richard Ginori,** 711 Fifth Ave., N.Y.C. 10022. **Greek Island Ltd.,** 215 E. 49th St., N.Y.C. 10017. **Holmegaard of Copenhagen,** 575 Madison Ave., N.Y.C. 10022. **Georg Jensen,** 609 Madison Ave., N.Y.C. 10022. **Papillon,** Gates Plaza, 375 Pharr Rd. N.E., Atlanta 30305. **Renny,** 251 E. 62nd St., N.Y.C. 10022. **Joseph Rondina,** 27 E. 62nd St., N.Y.C. 10021. **Carole Stupell,** 61 E. 57th St., N.Y.C. 10022. **Woolworks** located at 783 Madison Ave., N.Y.C. 10021.

Pages 74-79—Allen

Living room: Brushed brass lamps, **Nessen Lamps Inc.*** Mushroom stool with leather top, rope mirror, tree stump tables, **LCS.*** Moroccan rug, **Harmony Carpet Corp.*** Lucite-and-glass coffee table, **Albrizzi.*** Lacquer fruit tray and travertine accessories, **Bloomingdale's,** 1000 Third Ave., N.Y.C. 10022. Artwork, **Carl Palazzolo.** Antique satin quilt, **Keller Malce,** 361 Bleeker St., N.Y.C. 10012. Chafing accessories, **Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022. Candles, **Blue-**

gate. "Henning Koppel" white porcelain coffee set, **Bing & Grondahl.** Ceramic canisters, **Jackie Chalkley,** 502 Fifth Ave., Washington Grove, Md. 20880. Baskets, **Banana,** 246 E. 51st St., N.Y.C. 10022. All lighting, **Ken Billington.***

Dining area, kitchen: Moroccan rug, **Harmony Carpet Corp. Stangl** "Corduroy" dinnerware and pottery, **Bloomingdale's.** "Pointed Antique" flatware, **Reed & Barton.** "Dining In" fabric-covered baskets, **Leacock. Boda** "Northern Lights" votive candleholders, salad bowl, **Georg Jensen,** 601 Madison Ave., N.Y.C. 10022. Rope mirror, **LCS.*** Baskets holding flowers, **Banana.** Breakfast setting: China, **Bing & Grondahl.** "Old Annapolis" pewter flatware by **Kirk Silversmiths.** "Jill" napkins from "Table Treasures" collection by **Bloomcraft. Boda** glassware on island, wood and plastic canisters, cutting board, **Georg Jensen.** Espresso machine, **Hammacher Schlemmer.**

Bedroom: Berber carpet, 100% wool, **Harmony Carpet Corp.** Antique quilt, **Kelter Malce.** Pillow cases, sheets and blanket, **J.P. Stevens.**

Pages 80-83—Raywood

Pages 80 and 81: Sofa banquette designed by Craig Raywood, executed by **DePalermo Customcraft Ltd.*** Carpeting, **Stark Carpet Corp.*** Antique Chinese tapestry pillows by **Lorin Marsh*** and **Pillow Finery.*** Vase, 18th-century Korean table, antiques; similar reproductions available at **Charles R. Gracie & Sons Inc.*** Marble tabletop by **New York Marble Works Inc.*** Accessories by **Lorin Marsh.*** Flowers, **Jean-Jacques Bloos Ltd.,** 1025 Lexington Ave., N.Y.C. 10021.

Page 82—top right: Stainless steel wall unit designed by Craig Raywood, executed by **DePalermo Customcraft Ltd.*** Crystal decanter, glasses and ice bucket, **Baccarat.** Track lighting by **Progress Lighting,** installed by **William Beeferman,** available at **Holt Electrical Distributors Corp.,** 541 W. 34th St., N.Y.C. 10001. Striated wall treatment, **Walter Vunic.** *Top left:* Chairs by **Henry B. Urban Inc.;*** fabric, **Clarence House Fabrics.*** Vertical blinds, **Paramount Shade Co.*** Cabinet under platform, **DePalermo Customcraft Ltd.*** Painting, **Pace Editions,** 115 E. 23rd St., N.Y.C. 10010. Orchids and flower pot, **Jean-Jacques Bloos Ltd.** *Bottom:* Mattress by **Charles H. Beckley Inc.*** Missoni sheets, patterned pillow cases and quilt, **Fieldcrest Mills Inc.** Lacquer tray, **Lorin Marsh.*** Orchids, **Fellan Co. Inc.,** 192 E. 72nd St., N.Y.C. 10021.

Page 83: Sofa banquette and storage unit designed by Craig Raywood, executed by **DePalermo Customcraft Ltd.*** Mattress, **Charles H. Beckley Inc.*** Antique Chinese tapestry pillows and Chinese wedding basket, **Lorin Marsh.*** Painting by Marilyn Fishman. The antique backgammon set, **Charles R. Gracie & Sons Inc.*** Orchids, **Tony's Flower Store,** 33 E. 68th St., N.Y.C. 10021. Raywood's design assistant, Kim Roberts.

Pages 84-89—Burns

Sitting area: "Heatilator" fireplace box, **Heatilator Division, Vega Industries Inc.** Casement windows by **Andersen Corp.** "Ranch Plank" pegged oak floor, **E.L. Bruce Co. Inc.** Pine panel walls, **Boise Cascade Corp.** "Kerry Plaid" paper, **F. Schumacher.*** "Fireside" (*Continued*)



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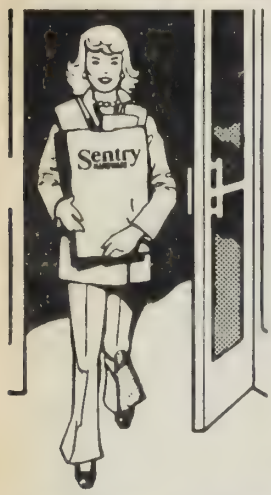
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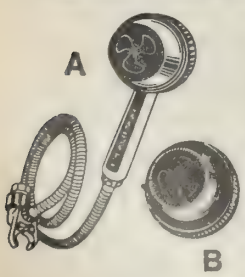


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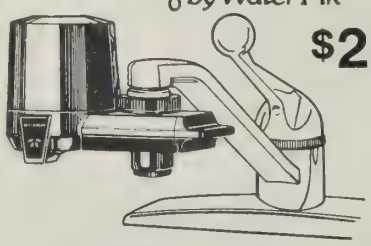


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area rug, **Trans-Ocean Import Co. Inc.*** Rockers, cushions and fireplace pot, **Chagrin Falls Antique Shop,** 91 North Main St., Chagrin Falls, Ohio 44022. Assorted pillows, **The Gazebo,** 660 Madison Ave., N.Y.C. 10021. Plants, duck prints, **Village Greenhouse,** 100 North Main St., Chagrin Falls, Ohio 44022.

Dining area: Candlestand and chairs made from kits, **Cohasset Colonials by Hagerty,** Cohasset, Mass. 02025. Table setting: "Potter's Wheel" dishes, casserole and "Arabesque" glassware, **Denby Ltd.** "Lafayette" flatware by **Rowoco Co.** Napkins, **Linens by Vera.**

Kitchen: "Aristocon" vinyl floor by **Mannington,** the "Kenmore" dishwasher and "Coldspot" refrigerator/freezer, **Sears, Roebuck & Co.** Ovens and cooktop, **The Tappan Co.** "Kitchen-Aire" hood, **Stewart Mfg. Co.** "Formica" countertops by **J.C. Penney Co.** Cookware, **Revere Copper & Brass Inc.** "Aubecq" tea kettle, 2½-quart saucepan, four-quart casserole, teak salt and pepper mill, salad bowl and cutting board, **Denby Ltd.**

Editor's note: The address for Will Quam of **Frazier, Orr, Fairbank & Quam Inc.** was omitted in January issue, page 32. The correct address is 223 E. State St., Geneva, Ill. 60134.

ANTIQUATED OBJECTS

Continued from page 46

relatives, or for sure which branch of the family. We found them in the basement of Jim's grandparents' home when the family was sorting their personal things. Nobody else wanted them. We didn't *want* them. We just couldn't bear to see them tossed on the trash heap. So we took them."

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"I can't. I feel some kind of connection with them. I wonder if they ever thought the thoughts I do. Did they worry about their children? Did they ask themselves if they were happy? Did they see any purpose to their life? Did Henry Ford wonder if making a car would make him happy? Did Thomas Edison consider if inventing a phonograph was worthwhile?"

"That's all very nice, but I don't have any place for that on my questionnaire. I'm afraid I can't use you."

"Wait. Give me one more chance. I can do it. Ask me another question."

"Ma'am, in five words or less, tell me why you collect old things."

"Because they remind me of the people who made them and used them and lived with them and kicked them and cursed them and . . ."

"That's more than five words. Good day."

"Please. One more chance. I've never flunked a survey before."

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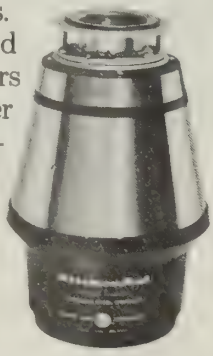
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HOUSE BEAUTIFUL

Volume 119, Number 4; April 1977

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COVER

In a home built in the grand-manner days when Hollywood royalty was infatuated with the grand-manor look of dark wood paneling and leaded glass windows, TV Producer-Director Marty Pasetta and Mrs. Pasetta now live an upbeat, contemporary life in the California style. To balance the formality of the backgrounds, Designers Phyllis Rowen and Bob Mentzer have woven a flow of modern designs in white and primary colors into settings that speak eloquently of today. For more views, turn to page 74, with furnishings details in Product Information. Cover photograph by Paul Gersten.

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WARRANTY

The warranty statement below is printed on a label attached to Sears-O-Pedic bedding (mattress or boxspring).

Full one-year warranty
on Sears-O-Pedic adult bedding

For one year from the date of purchase, Sears will, at our option, repair or replace this bedding, free of charge, if defective in material or workmanship.*

Limited warranty

After one year from the date of purchase until 5 years for the Sears-O-Pedic I, 8 years for the Sears-O-Pedic II, 10 years for the Sears-O-Pedic III, or 12 years for the Sears-O-Pedic IV from date of purchase, if this bedding is defective in material or workmanship, Sears will, at our option, replace or repair this bedding, charging you 1/5, 1/8, 1/10, or 1/12 of your purchase price times the total number of years owned. Contact your nearest U.S. Sears store for warranty service.

If bedding is queen size (60-inch width) these warranties only apply when the bedding is used with center support frame or bed rails that provide rigid center support.

The place to shop for mattresses **Sears**

©Sears, Roebuck and Co. 1977

*Prices higher in Alaska and Hawaii

INSIGHT

Houses to go—for a song

Searching for a home at an affordable price has led many a young family to incredibly low-cost and even no-cost structures. The catch? They must be moved to a new site

By ROBERT L. WILLIAMS ☐ A few months ago my wife, Elizabeth, and I found ourselves in a common predicament: We wanted a house and couldn't afford to build or buy one. We hesitated to undertake long-term mortgage plans and we needed a home in a hurry. The solution to our problem was literally handed to us on a platter—or counter.

We had passed a neighborhood grocery store–service station several times and had more than once commented on the beautiful old house behind the store. One day I stopped to buy gas and a few picnic items and while in the store I asked the owner if he knew anything about the house: who owned it, was it for sale, and if so, how much?



GREENVILLE NEWS

A rather startling sight for early morning strollers, but an everyday job for professional house movers. This Greenville, S.C. house, built in the early 1800s, was successfully moved a distance of one mile. Total cost of relocating the house was $14,500 in 1974. To build a similarly sized house would have cost over $75,000 in that year.

He told me that *he* was the owner, that the house was indeed for sale, and that the asking price was $50,000 for the house and the tract of land it sat on. While I swallowed my disappointment, he rang up the purchases, which amounted to $6.60. I tried once again as I handed him a $10 bill.

"How much for just the house?" I asked. "No land, just house."

"Four dollars and forty cents," he said, handing me my change.

I laughed. "For an instant I thought you meant I could have it for $4.40."

"You can," he replied. And he was serious, although I needed several minutes to accept the fact. He patiently explained that the property had been rezoned for business and that he wanted to sell the land outright or clear the property and build a mini-mall there. Either way, he would be more likely to succeed if the old house were removed.

The owner told them, 'I'll sell you the house for $4.40. You move it'

So we made a deal for the house and I agreed to clean up the debris after the house was moved from his land to ours, located some 18 miles away.

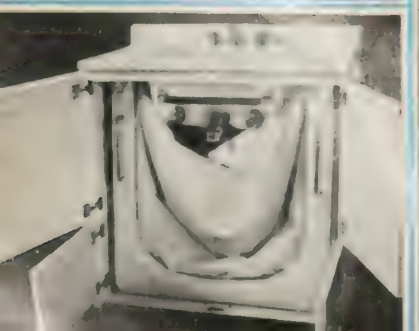
This particular (*Continued on page 22*)

NEAT IDEA! A BATH IN A BOX

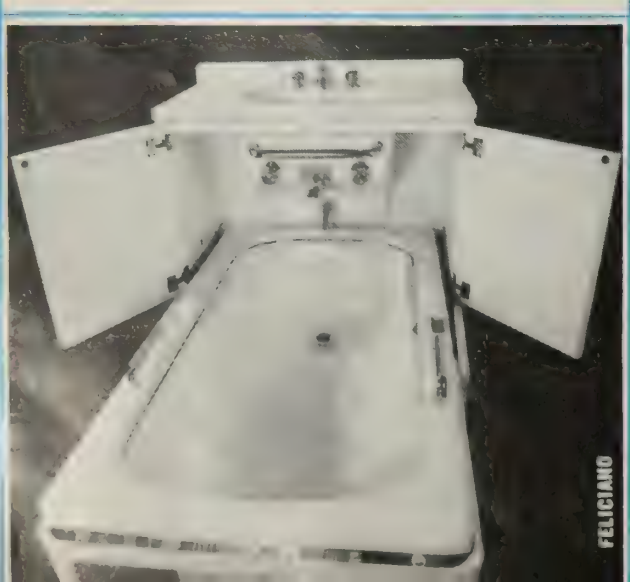
By ELIZABETH V. WARREN ☐ It does look like an *avant garde* sculpture emerging from a cocoon, but the "Babette Bath" (*below*), named after its designer, Artist Babette Newburger, is a real working tub. And it truly does fold up into its own vanity (complete with functioning sink) which fits into a floor space measuring only 20 by 30 inches (about the same as a stall shower).

The patented (*Continued on page 32*)





Hidden away in the vanity at left is the "Babette Bath," a full-sized tub. Cabinet doors swing open (*below left*) to reveal folded tub; one tug and tub easily rolls out to rest on rigid frame (*below*). Total floor space is 20 by 30 inches closed, an extra 45 inches when tub is opened to its full length.



FELICIANO

SCULPTURE CUT TO YOUR TASTE

By ANNE OGDEN ☐ A Louisville collector commissioned a local artist to do a sculpture for his garden for $5,000. A ready-made work of similar size and material, bought through the artist or from a gallery, would cost about the same. So why commission an artist?

Buying a piece off the rack has its advantages: See it, buy it; it's delivered and done with. A matter of minutes. Commissioning takes time, concern and sometimes a good amount of soul searching.

Commissioning art work takes time, concern and sometimes soul searching, but the piece will be tailored to fit your needs

But, according to some who've done it, commissioning is more fun.

What you get when you commission a work of art is a piece tailored to you, your environment. You usually have the pleasure of working with the artist, discussing how your needs fit in with his style. You become involved. It's not unlike the idea of building your own house, if you like that kind of commitment and enjoy (*Continued on page 26*)



RUN IN IT, BICYCLE IN IT, PLAY TENNIS IN IT OR JUST SIT AROUND LOOKING SMASHING IN IT.

THE GINNY JOGGER FROM VIRGINIA SLIMS

The Ginny Jogger will make you the hit of the weekend workouts. Designed especially for Virginia Slims by Carol Horn, the Ginny Jogger is 100% cotton in terra cotta, this year's hot fashion color. The jacket has deep front pockets and is topped off by a drawstring hood. The pants feature an elastic waistband for a snug, comfortable fit and exclusive tie-wraps that can be worn loose, tied at the ankle or tucked in.

It's only $22.00. The Ginny Jogger from Virginia Slims. For the woman on the run.



You've come a long way, baby.

Please enclose $22.00 (check or money order only, payable to the Virginia Slims Ginny Jogger Offer) and two pack bottoms from Virginia Slims, regular or menthol, for each Ginny Jogger ordered.

Check size(s):

☐ *Petite (sizes 4-6)* ☐ *Medium (sizes 10-12)*
☐ *Small (sizes 8-10)* ☐ *Large (sizes 12-14)*

Mail to: Ginny Jogger, Virginia Slims
P. O. Box 4710
Westbury, New York 11592

Name _____

Address _____

City _____

State _____ *Zip* _____

Offer available only to persons over 21 years of age. Offer good in USA only except where prohibited, licensed or taxed. Offer good until September 30, 1977, or while supplies last. Please allow 8-10 weeks for delivery. MADE IN USA.

PLEASE NOTE: *Our aim is to make sure you're completely satisfied with your order—and that you get it on time. But sometimes things go wrong. If they do, be sure to let us know.*

WRITE: Ginny Jogger, Virginia Slims, 100 Park Avenue, New York, New York 10017

16 mg. "tar," 0.9 mg. nicotine av. per cigarette, FTC Report Dec. '76

HB

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

December 1, 2 and 3:

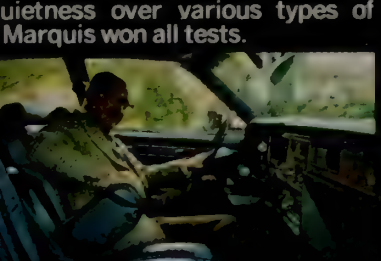
A Mercury Marquis is rated superior overall to a 1977 Cadillac deVille based on 30 tests

The new Cadillac deVille is a fine automobile about the same size as the new Mercury Marquis. But out of 30 individual tests of automotive qualities, the Marquis won 26. And was rated superior overa by 37 out of 50 big-car drivers. Call toll-free 800-443-4221 and hear some of the reasons why.





Based on smoothness, steadiness uietness over various types of Marquis won all tests.



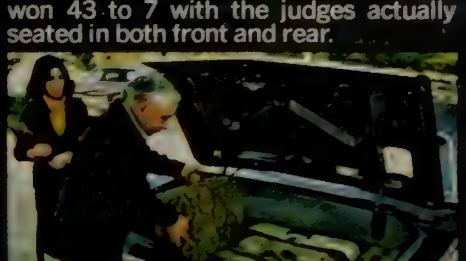
enience. The Mercury Grand is' convenience features won 8 Cadillac's won 2.



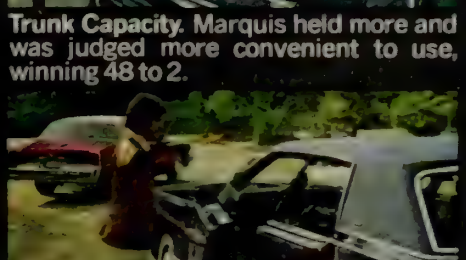
s for all tests, big-car owners at random from L.A., rode/drove rs over various types of roads.



6-passenger seating comfort. Marquis won 43 to 7 with the judges actually seated in both front and rear.



Trunk Capacity. Marquis held more and was judged more convenient to use, winning 48 to 2.



Quality. Marquis won 5 out of 6 tests of quality, including door solidness, carpeting, even stereo performance.

Test Program	Number Preferring Marquis	Cadillac
Styling		
1. Front End	34	16
2. Side View	36	14
3. Rear End	29	21
4. Overall Exterior	34	16
5. Interior Styling	25	25
Ride		
6. Riding Comfort	33	17
7. Handwriting Test	27	23
8. Quietness	35	15
Driving		
9. Cornering Ability	28	22
10. Right Front Visibility	35	15
11. Parking Brake	36	14
12. Windshield Washer Operation	48	2
Quality		
13. Door Solidness	34	16
14. Carpeting	40	10
15. Upholstery	24	26
16. Sun Visor	30	20
17. Stereo Performance	37	13
18. Trunk Carpeting	48	2
Convenience		
19. Door Handle Operation	38	12
20. Rear Door Window	48	2
21. Glove Compartment	49	1
22. Window & Door Lock Controls	35	15
23. Ash Trays	23	27
24. Assist Straps	21	29
25. Front Center Arm Rest	46	4
26. Key Design	45	5
27. Interior Lighting	41	9
28. Spare Tire Convenience	47	3
Six Passenger Comfort		
29. Seating Comfort	43	7
Trunk Capacity		
30. Spaciousness/Convenience	48	2
Superior overall	**37**	**13**



ear what impressed some of these big-car owners about the uis, call 800-443-4221 (except Wyoming). Or write: Nationwide umer Testing Institute, Box 700, Times Square Station, New N.Y. 10036. Better yet, go to your Lincoln-Mercury dealer and Marquis yourself.

MERCURY MARQUIS

LINCOLN-MERCURY DIVISION Ford


Sears remarkable $599 Sofa

It's designed and constructed as carefully as many sofas that cost much more.



There are very few sofas at *any* price that are built with the long lasting comfort and urability of helical coil suspended spring systems. The 4-gauge, wire-tied, helical coil spension system in Sears Benchmade Sofas offers the optimum in equalized softness nd resiliency.

All-Hardwood Frame Construction. Only 10% of all sofa frames are made from l-hardwood. It's the basis of sofa durability. All of Sears Benchmade Sofas are also double-doweled and braced at all stress points.

Grafton Street





Gateshead

Combination Coil-Foam Seat Cushions. At the core of each cushion are individually pocketed coil springs. The springs are encased in molded polyurethane foam, and covered again with a double wrap of polyester fiber fill. All for long lasting resiliency and the spectacular look and feel of down feather cushions.

Breathtaking and Durable Fabric Selection. Sears doesn't think you'll find a better selection of first quality sofa fabrics anywhere. All 87 possibilities come from the finest mills in America. There is a superb array of plush velvets of 00% cotton, scrumptious jacquards of 100% nylon. Tapestries of 67% rayon and 3% cotton. Dramatic prints, textured tweeds, and smashing solid colors. All are eated with Scotchgard® Brand fabric protector. All were chosen to give you oohs" and "ahhs" for as long as possible.

Palmetto



Essential Finishing Touches. Matched seams. Centered patterns. Reinforced and padded backs, front-rails, and sides. Hidden snaps and straps to hold seat cushions in place. Lined skirts. And *more.*

phrodite



Six Lasting Classic Styles. All with the proper proportions. All designed and redesigned till they all really became Sears Benchmade Sofas. Come *see* Sears Benchmade Sofas and understand why they have features that usually cost a great deal more. Come *sit* on them to understand their amazing balanced comfort. Come in today and learn more about why $599* is such a great price for such a beautifully built sofa. At most Sears larger stores.



Main Chance

Benchmade Sofas Only at Sears

© Sears, Roebuck and Co. 1977

*Prices higher in Alaska and Hawaii
Prices may vary depending on the fabric you select.

The classic shape of Georgian by VIKING

Here is glassware lovely in its warm appeal to your woman's heart yet rugged enough in appearance to please a man. Shown in Viking's famous ruby red, it makes a radiant sunset accent in your home decor. As a glowing contrast, New Blue — added to Georgian's seven other hues, including bright, clear crystal. See the splendor of Georgian by Viking at fine stores near you — and most reasonably priced.



75 Years of
easured American Glass

VIKING
HAND MADE

COMPANY
Virginia 26155

• *Our New Martinsville West Virginia plants are open to the public for tours every weekda*

Personalized Towle Sterling at Sale Prices



Save up to 40% on Towle.

Two Years To Pay — No Finance Charge*

- Free engraving—Personalize your sterling (your choice of one initial on each piece you select)
- 40% off on teaspoons
- 33 1/3% off on open stock
- 50% off with trade in (write for trade-in price list)
- Your satisfaction completely guaranteed
- Compare! This is not just another silver sale.

For a complete sale price list and complementary Towle brochure write or phone Ms. Rebecca Kidd (314-443-1457).

Limited Time Offer — Sale Ends May 7, 1977

ITEM	GROUP 1 REG	GROUP 1 SALE	GROUP 2 REG	GROUP 2 SALE	GROUP 3 REG	GROUP 3 SALE
48 piece service for 12	1440.00	944.20	1620.00	1060.00	1850.00	1216.08
32 piece service for 8	960.00	628.80	1080.00	706.67	1240.00	811.72
16 piece service for 4	480.00	314.40	540.00	353.33	620.00	405.36
4 piece place setting	120.00	78.60	135.00	88.33	155.00	101.34
5 piece place setting	152.00	99.93	170.00	111.67	195.00	128.01
Teaspoon	21.00	12.60	25.00	15.00	30.00	18.00
Place Fork	35.00	23.33	39.00	26.00	45.00	30.00
Place Knife	32.00	21.33	36.00	24.00	40.00	26.67
Salad Fork (Dessert & Fish)	32.00	21.33	35.00	23.33	40.00	26.67
Place Spoon	32.00	21.33	35.00	23.33	40.00	26.67
Spreaders, Flat or H.H.	21.00	14.00	25.00	16.67	30.00	20.00
Iced Beverage Spoon	27.50	18.33	31.50	21.00	36.00	24.00
Large Place Fork	43.00	28.67	50.00	33.33	57.00	38.00
Large Place Knife	38.00	25.33	43.00	28.67	48.00	32.00
SERVING PIECES ITEM						
Butter Serving Knife (H.H.)	26.50	17.67	29.50	19.67	33.00	22.00
Cold Meat or Buffet Fork	62.50	41.67	69.00	46.00	76.50	51.00
Gravy Ladle	62.50	41.67	69.00	46.00	76.50	51.00
Sugar Spoon	31.00	20.67	34.50	23.00	39.50	26.33
Tablespoon	57.00	38.00	65.00	43.33	73.00	48.67
Tablespoon, pierced	57.00	38.00	65.00	43.33	73.00	48.67
Hostess Set (Includes all of the above serving pieces)	296.50	197.68	332.00	221.33	371.50	247.67

Be certain to order correct sizes if adding to your silver—enclose a tracing of your fork and knife if in doubt.

Buchroeder's
1021 East Broadway
Columbia, Missouri 65201

One initial for engraving: _____

Please ship me the following TOWLE STERLING using the payment plan indicated.

Pattern Name _____

No. of Pcs.	Name of Piece	Unit Price	Total Price
_____	of _____	@ $ _____	each $ _____
_____	of _____	@ $ _____	each $ _____
_____	of _____	@ $ _____	each $ _____
_____	of _____	@ $ _____	each $ _____

Name _____

Address _____

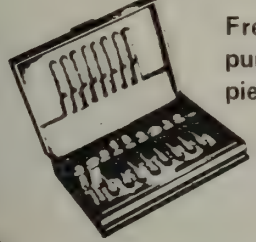
City _____ State _____ Zip _____

Sale ends May 7, 1977 Prices subject to change without notice.

Tax and shipping charges are additional where applicable.

*Buchroeder's Silver Club Plan: Pay as little as 10% down and the balance in 24 equal monthly payments ($5.00 minimum per month) with no finance charge. The deferred payment is the same as the cash price. The cost of credit is included in the price quoted for the goods and services.

Send check or money order for full amount or use Buchroeder's Silver Club Plan or your Mastercharge, Bank-Americard or American Express. If using Buchroeder's Silver Club Plan include name, address, employer and bank reference indicating checking account, savings account or loan.



Free chest with purchase of 32 pieces or more

Remember: Sale Ends May 7, 1977

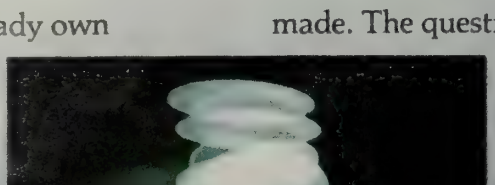
Buchroeder's

Fine Jewelers Since 1896

1021 East Broadway, Columbia, Missouri 65201, Phone (314) 443-1457

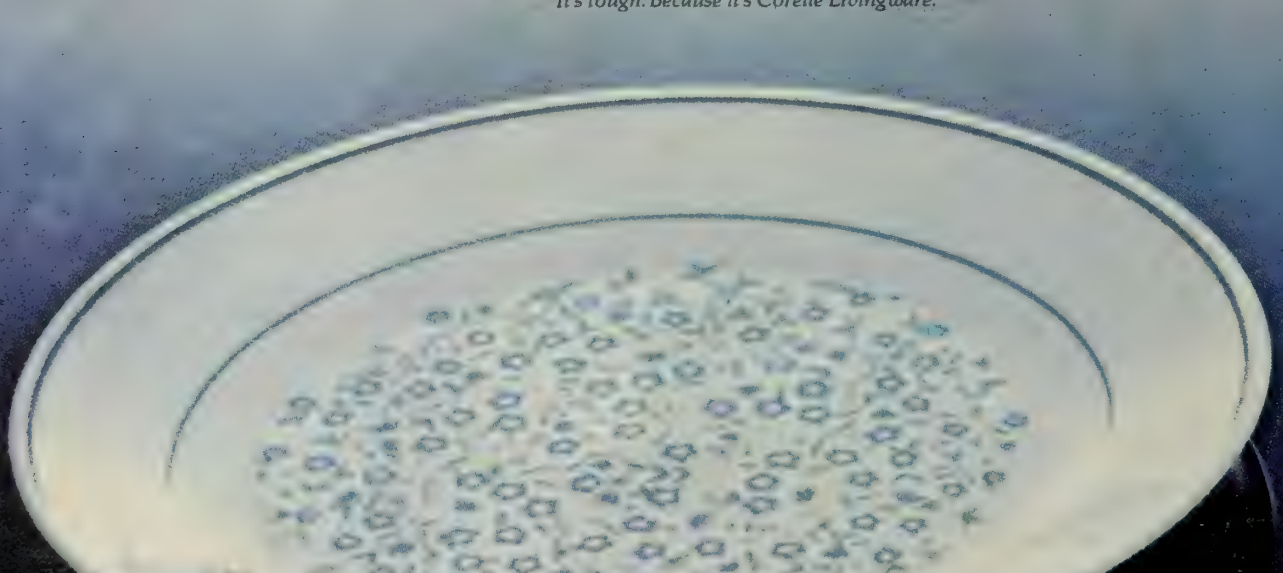
Introducing four great reasons
And four great excuses

We know why so many of you already own Corelle® Livingware. Because it's tough and sturdy; yet looks and feels and even rings like china. Because it's rugged enough for every day, yet pretty enough for any meal. And because it's priced as attractively as it's made. The question is, with all that's going for Corelle Livingware, how come some of you still haven't bought a set?



It's tough. Because it's Corelle Livingware.

We can think of only one reason. You haven't found the right pattern. The special pattern that matches your kitchen curtains or



Blue Heather

Meadow



CORNING CORELLE U.S.A. Corning, N.Y. 14830

o buy your first set of Corelle.
o buy your second.

r dining room carpeting or your husband's eyes.
So we're introducing something new.
Corelle® Expressions dinnerware. It's a collection
our beautiful patterns that may well disprove
old cliche, "You can't please everybody."
Each plate is splashed with fresh, bright color.
or that will keep looking fresh and bright years after other dishes have faded in the dishwasher.

If you've been waiting to buy your first set of Corelle Livingware, these are the patterns you've been waiting for. If you already own Corelle Livingware, they're the excuse you've been waiting for. To buy a second set.

Corelle® Expressions livingware



April



Indian Summer



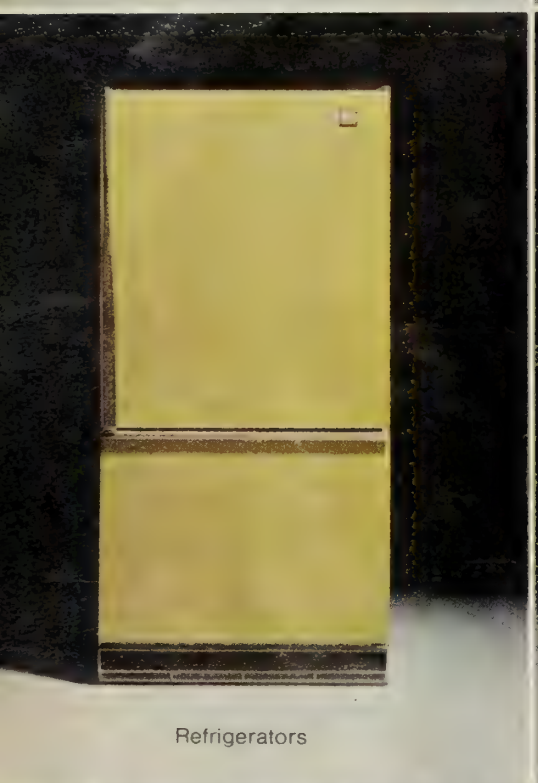
Ranges and Ovens



Compact Laundry Pair



Microwave Ovens



Refrigerators



Freezers



Washers and Dryers



Room Air Conditioners



Disposers and Trash Masher® Compactors



Dishwashers

The longer you own them, the more beautiful they seem.

Buying a new appliance is a little like having a baby. It's a great experience, but it's only the beginning.

At Whirlpool we believe that once you buy one of our appliances, that, too, is just the beginning.

That's why we start out by building appliances that will last.

And then we offer a little more.

A warranty that's not only easy to understand, but just as easy to use.

A toll-free telephone service that's always there to help. Our Cool Line® Service. Try it: You'll see. 800-253-1301. In Michigan: 800-632-2243.

Or our Tech Care® Service. A nationwide service organization people can depend on...it's listed in the Yellow Pages.

A random Call-Back Service where we call you to make sure a warranty call or service call has been satisfactory.

We do these things, and we're doing more, because at Whirlpool we believe a company has to think quality before it can ever start to sell it.

And even then, it's only the beginning.

Whirlpool
Home Appliances

We believe quality can be beautiful.



Versatility.

Henredon merges traditional design and contemporary adaptability in furniture for today's homes of character and distinction. This armoire from Folio Twelve, Henredon's country English collection, features removable shelf, partitions and back panel to permit the inclusion of TV or sound equipment—and its timeless styling is impressive in den, hall or living room. See the enduring quality and versatility of Henredon's Folio Twelve bedroom, dining and occasional collection by sending $1.00 for brochure to Henredon, Dept. B-47, Morganton, N.C. 28655.

The Luxury of Henredon.

INSIGHT

house is a two-story Colonial farmhouse over a century old. We couldn't move it without making some modifications because of its size. We took down a high porch with its white columns and, naturally, we left the basement.

When we were ready to begin the move, I found it impossible to remain composed. I had seen a few small buildings

You are most likely to find a sound, movable house in the path of a state or federal highway project

moved but never anything this big, so the night before the trek I spent most of my time visualizing our home scattered up and down the highway, or, perhaps worst of all, stuck in a ditch or wedged between trees at the edge of our land.



JOHN H. INGERSOLL

Discovered in Tioga County, Pa., this elegant manse was due for demolition. Robert and Carole Robinson purchased it for an incredible $1.59; then spent the next six months taking it apart and transporting it in pieces to property they own in Great Falls, Va. There, they rebuilt and remodeled the house to its present splendor, above. Outside changes included paint on the sash and pillars, new attic dormers and residing with white Masonite clapboard-style siding. They did nearly all the work themselves, and were so swept up in their adventure, they intend to sell this house and begin all over again with another period home they found in Salisbury, Md.

Happily, this move was totally uneventful. In fact, it was little more complicated than changing a tire, although it required several days for the entire process to be completed. The mover simply jacked up the entire house, slipped enormous steel beams under the stress points and attached wheels to the beams. Then he hooked a truck to the rig and hauled it away, like some overgrown camping trailer.

The total cost of everything—our 25 acres of land, the house, cost of moving, payments to plumbers and electricians, materials, paint, and gas to drive to the store (plus a small orchard (*Continued*)

You've had a busy day.



Now have a beautiful night.

The new Lady Englander.



o luxurious. Maybe even a trifle extravagant. There's never been a mattress uite like it. Look for the Lady Englander signature beautifully embroidered n each one. Nylon stretch knit* cover. Choice of firmnesses to suit your individuality. At finer stores only he Englander Company, 585 Vandalia, St. Paul, MN 55114.

Lady Englander

*Chemstitch fabrics of Fiskalure [illegible] by Stanfield Mills

of 200 apple and peach trees which we set out between work shifts at the house) —came to considerably less than $15,000. This figure also includes costs of well and septic tank. Bear in mind that we contracted only for the house mover to deliver the house to the site we had chosen; he left it on the steel until we could build a foundation under it. If we had contracted for a turnkey job—one in which the mover did *all* the work of moving and restoring—the cost would have been double. We also kept the price down by completing much of the remodeling by ourselves.

On the surface, it appears that my wife and I fell into the middle of a whole patch of four-leaf clovers, but nothing could be further from the truth. What we did could be done at about the same price—or possibly even less—by nearly anyone who is energetic, reasonably healthy, very patient, and, most important, capable of locating bargains.

What about finding a house for under $10? That was the easy part. Since we moved our house, I have located no fewer than 400 houses which can be bought for $10 to $300 and several that are free.

But anyone who considers moving a house will automatically need to know the answers to several questions. Is it safe to move a house? Is it practical? Are there hidden fees? What are the legal implications? How do you locate a nearly free house? How do you select a mover? How big a house can be moved? ***I didn't know the answers to any of the above questions, so I started making the rounds.*** I called several of the local house movers and wrote to some outside our area and found that, generally, they were willing and eager to provide the answers to my questions.

In reference to the questions themselves, here's what a few movers had to say. George Beam III, of Beam House Movers in Cherryville, N.C., spoke of the safety factor as a virtually no-risk venture. He points out that a house is not significantly damaged at all by moving; in fact, moving may actually strengthen the structure. During the move, the house is leveled so that all settling damage is corrected and sagging is eliminated. And when the house is set back up, a new foundation is built on new footings and any bad timbers are replaced.

The move was little more complicated than changing a tire

Is moving practical? Again, Beam feels that anyone who moves a house can probably save at least 50% of the price of comparable housing that doesn't need to be moved. "I feel that moving a house—the right house—is one of the best investments a family can make," he says.

Jim Cox of Cox House Moving Co. in Spartanburg, S.C., agrees. He suggests that an interested client should consult a professional for an accurate appraisal of the pragmatics of moving since the novice may be blinded by apprehensions on one hand or daydreams on the other. ***The cost of moving depends, naturally, on the size of the house and the location, among other things.*** Cox likes to contract on the basis of moving the house, taking care of right-of-way arrangements and all other esoteric details. His fee includes delivering the structure and leaving it on the steel for the owner.

Costs vary widely, of course, but George Beam suggests that a one-story, six-room frame house can be moved for $2,200 to $2,500; two-story buildings start around $3,200, while brick houses cost more, with a one-story building bringing about $4,500 and two-story edifices costing from $7,000 up to $10,000.

The above prices are for the South. Beam notes that in the larger metropolitan areas, unionized labor costs and other related factors increase prices 15 to 20% above those rates found in the South and in smaller towns.

Now, where does one go about locating movable house bargains? The answer: in re-zoned parts of the city; at the sites of large municipal construction, such as that of new schools, stadiums, auditoriums; wherever a new dam, reservoir or impoundment will be constructed; on college campuses or newly deeded lands now owned by colleges; urban renewal areas, and, best of all, at state or federal highway projects.

Houses are usually free at dam sites because anything that will be inundated by rising waters must go and the older houses in renewal areas are (*Continued*)

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INSIGHT

often of best construction and materials.

At highway projects, the general pattern is as follows: The state decides which houses must be moved; then, the owner is given first option to buy his house back—after the state has paid him a fair market price and then set a price typical of the value of the other houses to be moved. If the owner passes up the chance, the house is advertised and sold at a sealed bid auction.

Stanley Morgan of the North Carolina Right of Way branch of the Board of Transportation says that he has known

It is not at all unusual to move a house and not even crack a pane of glass

of houses that sold for as little as $2 and for as much as $10,000. Morgan points out that the smaller houses sell faster, perhaps because buyers are afraid to move the larger ones; consequently, the enormous houses can be had for a song in most instances. In a large number of cases the house can be bought, moved and set back up as a residence for about one-fifteenth the cost of comparable housing that doesn't have to be moved.

Then make your move! The houses of all sizes and styles are there, from mansions to log cabins. You not only beat the cost of building a house but you also get a chance to help preserve one of the majestic old homes that are standing in the way of progress and have no chance of winning; it is one of the best ways to retain contact with the past.

SCULPTURE

Continued from page 10

getting an inside view of the creative process, opt for commissioning art.

For 10 people who find commissioning pure pleasure, there are 10 who can't stand the decisions, the details, the waiting. "One of the greatest problems," says a long-time collector, "is that people are afraid of their own taste. And they don't understand the process or the idea that creating art takes time."

How do you start? First decide exactly what you're willing to spend. One gallery owner suggests you can commission a sculpture for as little as $2,000. But do a little shopping around at galleries and exhibitions to see what the prices are, remembering that commissioned work will cost about the same—maybe a little more. Then figure what you can afford and stick to it. "It's a little like buying a dress," says one experienced commissioner. "I start out saying I'm going to spend $60 and then I see something I really like for $120. I have to be firm."

Now, with an approximate budget in hand, search for an artist. You may find that the price you can afford to pay will help limit the possibilities. The artist needn't be a Picasso, after all; perhaps a student at your local art school could manage it. Start your search locally. Stan Wiederspan, director of the Cedar Rapids, Iowa, Art Center, feels it's important to support local artists: (*Continued*

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Center: An ultra-elegant Stiffel inspired by a French oil lamp. In white ceramic with gilt detailing, on a brass finished base. Hand-sewn pleated shade. 32½ inches high. About $190.

Right: A Stiffel design with a hint of Irish influence. Meticulously crafted with a spiral, fluted bowl. Finished in brass with a bright patina. 35½ inches high. About $150.

Prices may be slightly higher in the South and West.

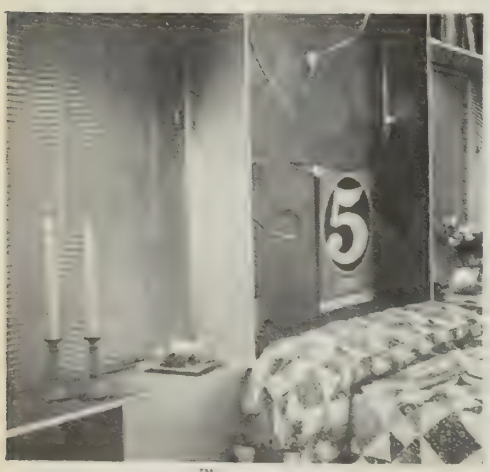
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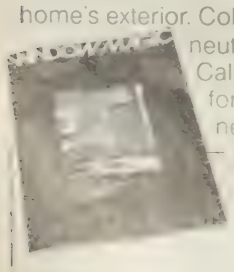
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"In Cedar Rapids this tends to be true and *should* be true." You gain the advantage of dealing with the artist face to face.

If you're unsure of your taste or confused by the vast choices, get some advice from an architect, landscape architect or decorator. (These professionals can handle the whole thing for you, if you want, including finding, commissioning and overseeing the project.) Or, on your own, go to galleries, art centers, museums or art schools for advice. Wiederspan says that the Cedar Rapids

The first step is to decide how much you want to spend

art center is happy to consult with people about local artists and what they do, though he hesitates to make specific suggestions. Franklin Page, director of the J.B. Speed Art Museum in Louisville, feels that consulting isn't a chore at all. It's an obligation of any local museum.

Get to know as much as you can about each artist, either by personal visit or through the gallery representing them. See examples of their work—either from slides or in person. Get to know their styles. What kinds of colors do they like to work with, what shapes and sizes? You can't ask a realist painter to do an abstract expressionist work. "Commissioning is a personal relationship," comments Louisville Sculptor Charlotte Price. "It's far better to have communication. I like people to come by my house, see my work, feel the terracotta, see what bronze looks, feels like."

"Pick your artist by his past work," says another Louisville sculptor, Barney Bright. "Don't try to mold him." Stan Wiederspan, a painter himself, adds that "once a person decides to commission, he should have respect for the artist's creativity. Don't say, after the work is done, 'Could you add a little blue because it goes with my couch.' Discuss this in the beginning."

This beginning discussion with the artist is important to everyone's happiness. Here, again, if you're not sure of your own judgment, hire an architect, decorator or landscape architect to act as your consultant, or even your agent. Detroit Architect Louis G. Redstone, author of

Go to galleries, art centers, museums or art schools for advice

Art in Architecture (McGraw-Hill), has advice worth listening to. He urges a meeting of artist, client and architect or consultant "at the very inception of the project to discuss location, size, material, scale and cost." Whether you're commissioning on your own or with the help of a professional, you can give yourself a little leeway by asking the artist to submit a model—a clay rendering or sketch. Perhaps, Redstone says, several "revised concepts" will be necessary before "complete agreement is reached."

Depending on the ways of the artist, you can often come in and watch him at work. Some do recoil at letting anyone see a work in progress. Others don't feel so strongly. Charlotte Price, who very often does sculptural portraits, thinks it's good to have the client see them from time to time. With sculpture, anyway, a meeting before the piece is actually cast—a costly procedure—can be quite reassuring to all.

To forestall difficulties, many people—architects, clients and artists alike—prefer having some kind of written agreement, especially if the work is a major one. Certainly as many problems as you can think of should be discussed before the artist begins. Discussion, contract or letter agreement should at least cover the following questions:

Price: Marlene Byck, owner of Louisville's Byck Gallery, advises that a contract should include the maximum price as well as an allowance for rising cost of materials, particularly in sculpture where the price of bronze, for instance, can fluctuate. Whether or not such additional expenses can be handed over to the client should be spelled out ahead of time.

Artists normally charge a fee for the sketch or model—to be deducted from the final cost—and often ask for one third of the total cost when the sketch is approved. In the case of sculpture, another one-third is required when the

'Pick your artist by his past work—don't try to mold him'

piece is ready for casting, with the final one-third due on delivery. "On delivery" may mean that your check (sometimes certified) must be in hand when the piece is delivered to your home.

Know what your agreed-upon price includes. Sculpture without a pedestal? Will you have a lovely sculpture for your fountain but no fountain (which means plumbing)? Do you pay for installation? Do you have to find a contractor to handle this—or does the artist? Who pays for shipping and insurance? All this should be discussed before the work or art is commissioned.

Time: Agree on an approximate schedule. If you want to be hard-nosed about it and you must have the art work by a certain date—a birthday or Christmas, for instance—agree on that ahead of time. Consider, however, that there are sometimes circumstances beyond the artist's control (inability to get materials, delivery problems) that may delay the project. Include those in your agreement.

An original work of art: In the case of sculpture, particularly, will the artist be able to make duplicate castings to sell or his own? "In most cases people want something original," says Bright. If the client agrees to let him cast duplicates, however, he will usually lower the price of the original commission. Whether your design may be duplicated or not should be firmly agreed on in the beginning.

Structural defects; permanency of materials. Perhaps a sculpture planned for indoors is later used outdoors and is damaged by weather. "I know of one case," Redstone says, "in which the adhesive for a mosaic (*Continued on page 3*

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INSIGHT

mural did not stand up in cold weather." He urges that materials chosen be weather- and climate-proof and his advice is to write that into the contract. Marlene Byck suggests that, in addition, the agreement include articles concerning repairs: If they're needed, who will do them and who will pay for them?

Commissioning art, be it painting, sculpture, mural or wallhanging, like building a house, does mean patience, common sense and a willingness to see the other side. But it also means you can have a delightful experience, that special pleasure of seeing something through from beginning to end.

BATH IN A BOX

Continued from page 10

Babette Bath folds because it is made of two soft vinyl skins, cushioned with a flexible foam liner (to keep the water warm and to insure a comfy seat). A soft tub, according to its creator, who smilingly calls herself an "Anticipatory Design Scientist," is also a safer tub—no more slipping and hitting heads on hard surfaces. Ms. Newburger further claims that the soft bath is "so soothing," comfortable, easy to clean and cheaper than hard, cold porcelain. Foam and vinyl are also lightweight—a slight tug pulls the tub out on wheels to its full five-foot length. Inside, the tub measures a roomy 24 inches wide and 15 inches deep. ***Practical applications for the bath abound. It has been designed for either portable or permanent installation,*** attaches to any plumbing source and meets the requirements of all plumbing codes. And since it's a space saver, think of the tub for mobile home, boat, camper, vacation home or your second "half" bathroom that came without a tub.



Babette Newburger, artist, sculptress, inventor of the folding bath shown on page 10, also smilingly calls herself an "Anticipatory Design Scientist."

On a larger scale, Ms. Newburger envisions the Babette Bath's use in mass housing projects, urban renewal areas, institutions—anywhere space and money are at a premium. She particularly sees the bath installed in hospitals, nursing and senior citizen homes. Besides saving space and money and being safer than hard tubs, the soft bath is sanitary. A separate, sterilized, disposable liner could be used for each patient and then discarded. And because the tub is accessible from three sides, handling the patient is much easier for the attendants.

For more information on the Babette Bath, as well as a second unit that includes a flip-down toilet in only nine more inches of space, contact Babette Newburger directly at 180 E. 79th St., New York City 10021.

ADDRESSBOOK

Buying and restoring an old house can be a great satisfaction. It can also be frustrating to locate materials or fixtures appropriate to the period in which the house was built. Where can you find the right wallcovering or a real Victorian mantel for your 1890 house? Though some authentic fittings and fixtures are available from dismantled houses, you may have to settle for good reproductions. Here are sources for both authentic materials and well-crafted reproductions. —SYLVIA SUNDERLIN

AA-Abbingdon Ceiling Co. Inc., 214 Utica Ave., Brooklyn, N.Y. 11234—makes tin ceilings in 24 ornamental patterns; unpainted tin comes in two by eight-foot sheets; also has cornice molding and trim in various sizes four-foot lengths; materials shipped anywhere in country; free illustrated booklet available.

ArtCraft, P.O. Box 333, Clio, Mich. 4842—makes sliding wooden latch, unfinished clear white pine, 12 by 1 inches, for many uses in rustic or Early American houses, $5.95 plus 7 cents handling each.

Blaine Window Hardware Inc., 1919 Blain Drive, Route 4, Hagerstown, Md. 2174—specialists in replacement hardware of all kinds for both casement and double-hung windows; has hard-to-find casement locking handles and operators; also a variety of tube and tape balances for sash windows; send sample part if possible for matching illustrated catalogue, $1.

The Broad-Axe Beam Co., R.D. 2, Bo 181-E, Brattleboro, Vt. 05301—make hand-hewn beams of white pine fo structural replacements in old-house renovations; can be used as supporting posts or horizontal decorative beams; beams shipped all over country by commercial trucker, UPS, shipping costs about 10% of total order structural beam, broad-axe hewn o four sides, about 7½ inches square 8, 12, 14, 16-foot lengths, $3.5 the linear foot; send for brochure

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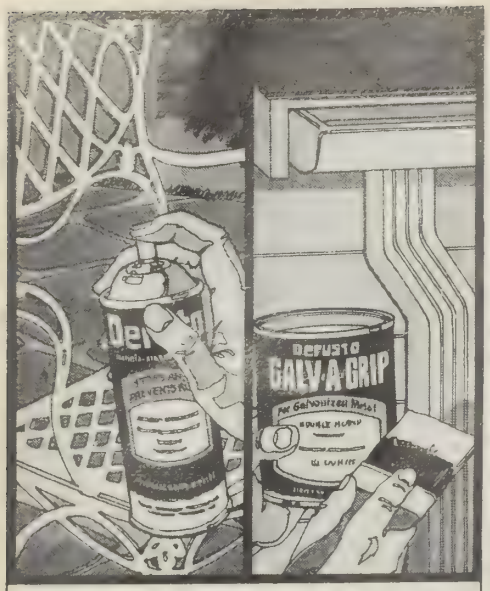
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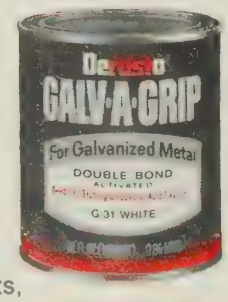


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INSIGHT

bulldozer, such as: mantels and garden statuary, stained glass windows and ornate Victorian hardware; brass chandeliers; great variety of doors, built-in cupboards and back-bars from shops; catalogue available for $4.

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Frederic C. Jay Associates, P.O. Box 3178, Annapolis, Md. 21403—produces architectural elements for most period houses: hand-carved shell-back cupboards, paneling, heart pine random width flooring; can occasionally supply old mantels, doorways, wainscotting; send for photos; will ship anywhere.

Old Stone Mill Corp., Route 8, Grove Street, Adams, Mass. 01220—makes hand-printed wallpaper from authentic 18th- and 19th-century designs; patterns adapted from old French prints, trunk linings, Early American wall-coverings; ready-made reproduction papers available at dealers throughout country; custom papers made to client's design and colors; write for details and list of dealers.

Old World Moulding and Finishing Inc. 115 Allen Blvd., Farmingdale, N.Y. 11735—makes ornamental woodwork in wide variety of forms—paneling, ceiling ornaments, chair rails, newels; for Victorian, English Tudor, Georgian, French Provincial, Spanish decors; many designs ready-made in panels and trim; inquiries welcomed for custom-made interiors to architect's special design; materials shipped throughout country; send for free catalogue.

Saldarini & Pucci Inc., 417 Lafayette St., New York City 10003—makes architectural ornaments and details, mostly from plaster formula or composition, such as: niche shells, cornice moldings, scrolls, door panels, mirror and picture frames, wreaths and rosettes, domes and capitals; will copy old designs and styles or make objects from own wooden molds (they have more than 8,000); work for architects, decorators and private customers.

ARTART

To fully appreciate how well modern craftsmen adapted the designs of Ancient Egypt to today's furnishings (*see pages 83 to 89*), compare them, in person, to examples of the ancient art. Many museums around the country have excellent Egyptian collection (e.g., New York City's Metropolitan Museum of Art and The Brooklyn Museum; The Walters Art Gallery in Baltimore; the Museum of Fine Arts in Boston). Now, one of the most exciting exhibitions of Egyptian art, "Treasures of Tutankhamun," will be traveling around the country during the next two years. This exhibit contains magnificent examples—55 gold, silver, alabaster and jewelled objects—of 18th-dynasty art.

"Treasures of Tutankhamun" began its country-wide tour in Washington, D.C.'s National Gallery of Art and is currently en route to the Field Museum of Natural History in Chicago, where it will appear from April 15 to Aug. 15. These rare pieces then travel to the New Orleans Museum of Art (Sept. 15 to Jan. 15, 1978), the Los Angeles County Museum (Feb. 15 to June 15, 1978), the Seattle Art Museum (July 15 to Nov. 15, 1978), ending the trip at the Metropolitan Museum of Art in New York City (Dec. 15, 1978 to April 15, 1979).



Tutankhamun's funeral mask in solid gold, inlaid with semi-precious stones, is part of "Treasures of Tutankhamun," opening in Chicago this month.

Included among the objects in the show is the solid gold funeral mask of Tutankhamun, pictured above. The mask is inlaid with carnelian, lapis lazuli, obsidian, feldspar and colored glass. Also on view: the wooden gilt statuette of the goddess Selket; a gilded shrine; magnificent jewelry and furniture. This is the largest exhibition of Tutankhamun treasures ever to leave Egypt and some pieces have never before been seen outside of that country.

To help evoke the 10 years (1922 to 1932) of painstaking work entailed in removing thousands of objects from the four chambers of King Tutankhamun's tomb, as well as the excitement of the excavation, the objects are presented in the approximate order in which they were uncovered and are accompanied by large murals made from photos taken on site during excavation.

"Treasures of Tutankhamun" has been made possible by a grant from the National Endowment for the Humanities, which has matched grants from Exxon Corp. and the Robert Wood Johnson, Jr. Charitable Trust.

The Treasures of Tutankhamun by I.E.S. Edwards (Penguin, paperback, $5.95) is the official catalogue of the show. Edwards describes the discovery and excavation of the tomb and provides information on each object in the exhibit. *Tutankhamen* by Christine Desroches-Noblecourt (New York Graphic Society, paperback, $8.95) is a more complete history of the 18th dynasty and the young king, sumptuously illustrated with objects from the tomb.—ELIZABETH V. WARREN

HOW TO GET THE ROOM IN YOUR MIND INTO YOUR HOUSE.

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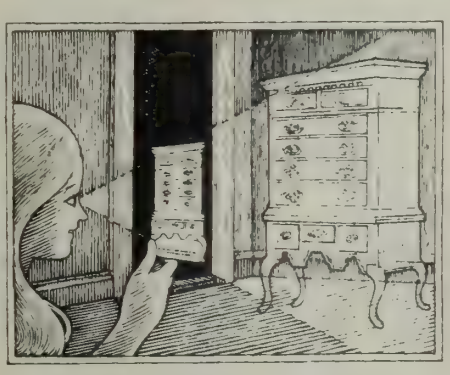


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So, if that room has been inside your head for so long that it's starting to grow cobwebs, maybe it's time you were getting it out of there.

And into your house, where it really belongs.

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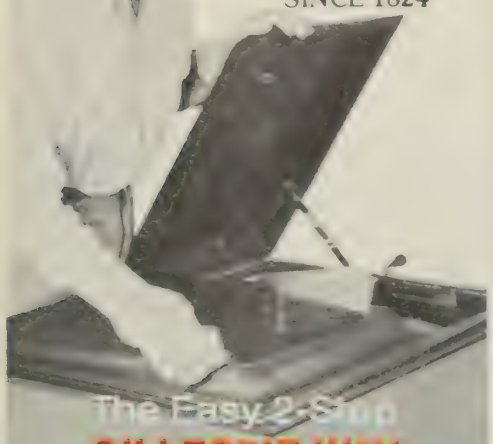




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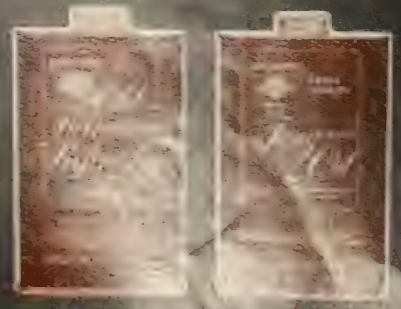
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APRIL HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

● HAD YOUR PICTURE TAKEN LATELY?

Francesco Scavullo, the New York photographer famous for his magazine covers and portraits of the world's most beautiful women, can make anyone beautiful for a price, even if that beauty is as fleeting as the length of time that it takes to focus his Hasselblad. The price: $3,520.

Many photographers can produce superb photos of already-beautiful women. Scavullo's special talent is taking the not-so-beautiful ones and turning them into real beauties in his camera lens. Scavullo's most striking portrait is the one he took of the late Martha Mitchell. Part of the Scavullo magic is the mandatory makeup job ($250) and hairstyling ($250) done by professionals with whom he regularly works. He insists on picking the beauty artists so he has total control.

For portrait information, write to Scavullo at his studio, 212 E. 63rd St., New York City 10021, or telephone (212) TE 8-2450. Be prepared to plunk down a $1,500 deposit. The extra $20 in the total is the 4% New York City tax on the beauty services.

If a Scavullo portrait is out of your range, you can, for $15, view 59 women he has photographed in a unique beauty book appropriately titled *Scavullo on Beauty* and published by Random House. Each subject talks about her beauty and health regimen in a question-and-answer interview with Scavullo that accompanies her portrait. (Martha Mitchell's portrait is not in the book.)

Scavullo is working on a companion book of portraits of beautiful men, although up to now he's aimed his camera mostly at gals.

● C IS FOR CIE AND CANDICE

More fragrances start with the letter C than with any other letter, Now there's another—a brand-new fragrance named Cie, pronounced the same as the letter. Described as a classic perfume in the tradition of fine couturier perfumery, Cie is a concentrated blend of rose, jasmine, ylang-ylang, patchouli, vetiver and sandalwood. It's quite classy.

Lauren Hutton and Karen Graham, move over. Candice Bergen is the spokesperson for Cie, and she's had a hand (or should we say a nose?) in developing the new fragrance over a period of two years.

Cie will cost much less than a C-note, which is what an ounce of some couturier fragrances sell for these days. The most expensive item Candice will be promoting is one-quarter ounce of Cie Classic Perfume for $12. Cie also comes in concentrated cologne atomizer, lavish cologne, purse perfume atomizer and perfumed body powder.

● HOW TO GET A UNIFORM DONOR CARD

It's not exactly like donating to a favorite charity's thrift shop when you do your spring housecleaning, but for the ultimate donation, which could amount to a gift of life for someone waiting for an organ transplant, donate your body or some organs for transplantation after you die.

The American Medical Association reports that about 25 kinds of tissues and organs are being used with increasing frequency for transplantation. But one reason more can't be done is the shortage of suitable organs and tissues from human donors.

If you make the decision to donate your body or specific tissues or organs, such as corneas or kidneys, for transplantation, research or for placement in a tissue bank, it's as simple as getting a Uniform Donor Card and carrying it with you at all times. You mark on the card whether you want to donate any needed organs or parts or only those you specify. You can also indicate your decision to donate your entire body for anatomical study and list any limitations or special wishes. The card must be signed by you in the presence of two witnesses. There's no legal hassle: Each state and the District of Columbia have all enacted into law an anatomical gift act. Only catch—you have to be 18 (21 in some states). If you change your mind at any time, you simply tear up the wallet-sized card.

Some doctors have further information and a supply of the cards, or you can write the AMA, 535 N. Dearborn, Chicago 60610.

● FACING UP TO SPRING

Aida Grey, whose Beverly Hills salon is known for sensational skin treatments using her own products, has packaged her mini-facial containing ginseng root and herbs for home use. You simply smear the medicinal smelling grainy cream on face and throat and massage it into the skin with fingertips, using a (*Continued*

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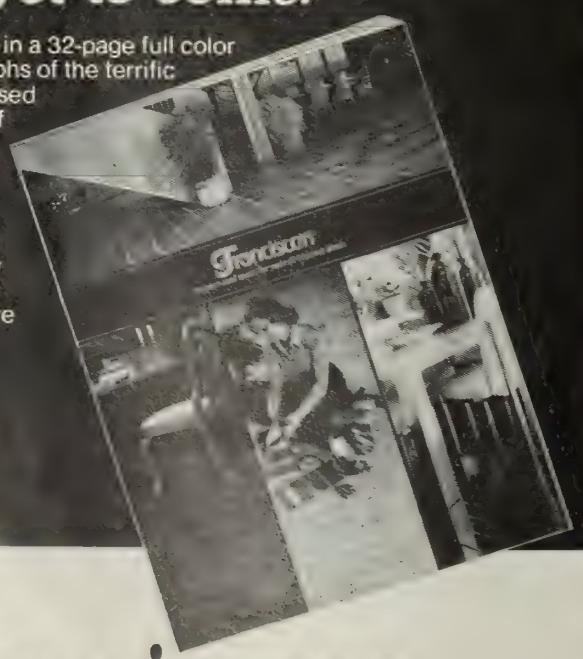
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HEALTH&BEAUTY UPDATE

Continued

circular motion. It works especially well in a sauna or while bathing. After 20 minutes, remove with tepid water. The mini-facial helps to dissolve blackheads and flaky skin, which most women seem to have at winter's end. A two-ounce jar is $27.50 from Aida Gray, 9549 Wilshire Blvd., Beverly Hills, Calif. 90212.

• HAVE AN AVIANCE BATH

There were lots of females around last year who bought the idea of turning off the motherhood-and-mops and kitchen-and-kids daytime routine in order to "have an Aviance night." Promoted with a sexpot theme, which feminists didn't like too well, Prince Matchabelli's Aviance fragrance became a best-seller.

Now arriving on the scene are three new Aviance bath products—Silky Bubble Bath, Extra Silky Bath Oil and Very Silky Body Lotion, priced from $3 to $5. Each is packaged in a tall, break-resistant plastic bottle. Baths for one or for two?

• VAN CLEEF & ARPELS IN A BOTTLE

"Give me an ounce of Van Cleef & Arpels" doesn't mean you are trying to buy diamonds or sapphires by the ounce. The prestigious international jewelers have given for the first time their name to a non-jewelry item, a brand-new fragrance called "First de Van Cleef & Arpels."

Made in France, it is available in only a few stores in the U.S., including of course, Van Cleef & Arpels. It's priced at $85 for a one-ounce bottle or atomizer.

• FROM RAINTREE COUNTY

Raintree, Noxzema's new moisturizer, gets its clever name from the raintree, the tropical tree that cups its leaves to catch rain and preserve it against dry spells. The raintree is also known as the monkeypod, we should add, to reassure botanists that we know our trees.

The moisturizer, going through its first spring, even smells a bit like the damp, green aroma given off by greenery after an April shower. The fresh green-and-white plastic packaging carries the raintree symbol. The moisturizer comes in four non-sticky formulas to take care of skin types from extra dry to normal. It's the kind of lotion or cream your skin will drink in. Remember Raintree for the summer as a terrific thing to slather on after sunbathing.

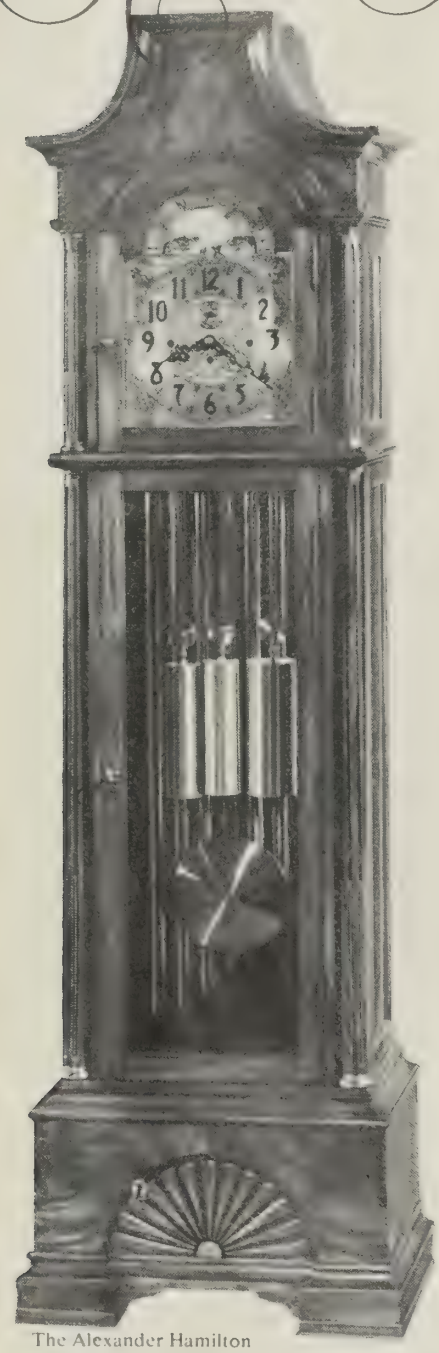
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VIRGINIA
VIENNA—The Clock Shop of Vienna

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LYNNWOOD—House of Clocks

WISCONSIN
WAUKESHA—Little Swiss Watch Shop

EASY TO GROW HOUSE PLANTS

Gabon in tropical West Africa is the home of this sometimes leafy euphorbia you can grow in lots of sun

By ELVIN McDONALD □ In Victorian times, most house plants were put outdoors for the summer so they could soak up sunlight and fresh air—to help them survive long winters indoors in rooms that more often than not were sun-starved and cold. The same practice is valid today, and especially appropriate to a succulent like *Euphorbia trigona* (yew-FOR-bee-uh try-GOH-nuh), which just naturally rests in fall and winter. It is from Gabon in tropical West Africa; plants available in local shops may vary from one foot to six feet tall or more.



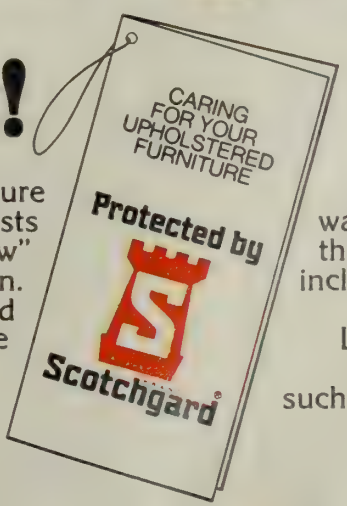
Expect to pay $15 to $25 for a 24-inch-tall *Euphorbia trigona* like this one growing in an eight-inch pot placed inside a square bamboo planter with a waterproof saucer. Its leaves fall at the end of the growing season.

Give *trigona* this care: *Light*, as much direct sun as possible in spring and summer; bright, indirect light is acceptable in fall and winter. *Temperature*, average house or apartment; adjusts to a minimum of 45° F. if soil is kept on the dry side. *Soil*, on the moist side in spring and summer; damp in fall and winter. Grow in mix of two parts sand, one each of soil and peat. Feed lightly in the spring and summer; fish emulsion is recommended. (*Next in our series on house plants: the amazing, even bizarre, staghorn ferns.*)

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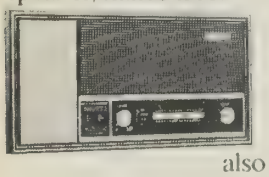


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REMODELING NOTEBOOK

By JOHN H. INGERSOLL □ In less than one week—perhaps as little as one day—you could have cooling added to your present heating system. But only if you order soon after you receive this issue of House Beautiful. No, this isn't a special offer made through the magazine. It has to do with the season.

Buy an add-on cooling package any time between January and April and installation ought to take place rapidly. Then you'll be ready for the heat waves coming this summer. If you put off ordering until June, July or August, you may wait for up to two weeks and in some cases as much as a month. "That's when all the impulse buying is done," says an Ohio contractor, "and we've got just so many men to handle all of the jobs. Something has got to give."

Relatively speaking, central air conditioning is not expensive and is usually less than a new car

In warm-weather areas—Florida, southern California—October and November qualify behind January-to-April as off-season months. In colder climates, contractors are busy during late fall and early winter with heating orders and service. ***The summer scene isn't all grim. We talked to contractors who said they could promise mid-July installation within 10 days of the order.*** Yet, why wait in the heat when the job can be done quickly in the cool? Also, to stimulate off-season business, a number of contractors offer discounts of 5-10%. Others include a power humidifier or energy-saving thermostat free of charge with each order. But you may save even if no discount is given. During the height of business in the summer, crews often are forced to work overtime. When they get paid for overtime, you get billed for overtime. Finally, under less pressure off-season, installers devote more attention to doing the work accurately.

If you haven't had cooling added to your home by now, maybe you're holding back because you fear the price is too high. It isn't. Relative to the zooming cost of cars ("low cost" at $3,000), houses ("modestly priced" at $50,000) and private day schools (average $2,500), central cooling is a bargain.

Add cooling to your heating system now and avoid unnecessary waiting

We asked contractors in every corner of the nation to give us an approximate range of prices for adding cooling equipment to a house of 1,800 to 2,000 square feet, with three bedrooms and two baths, all on one level, and a basement, with warm-air heat and ducts large enough to carry cool air in summer. Contractors we talked to all agreed that a house this size probably would require a three-ton (36,000 BTU/HR) or 3½-ton (42,000 BTU/HR) cooling coil. Prices for doing the complete job ranged from a low of $900 to a high cost of $1,400.

Using those prices as a starting point, you'd simply lower, leave untouched or raise the range slightly as you compare the size of your own house to our theoretical model. If your house is not heated by warm air or should existing ducts prove too small for cooling, the prices, though still not out of reach, will be higher and I'll explain why.

Hot water or steam heat is piped through a house. Electric resistance or radiant heat is fed by electricity through wires. Thus, no ducts. This means that when cooling is added, installers must find a way to distribute the cool air through new ducts. In 90% of the cases, unit and ductwork go easily and quickly into an attic, crawl space or basement. For the other 10%, installation is made difficult by the large size and complexity of the house itself. A Missouri contractor told of air-conditioning a 125-year-old, three-story house with more than 5,000 square feet. "We put in a total of 12 tons of cooling, broken up into four separate systems. It took nearly seven weeks and cost the owner $10,000. If that house ever burned down and the ductwork remained intact, it would look like a herd of octopi."

Summer cooling calls for a larger air supply through ducts than does winter heating. That translates into a need for larger ducts. A number of older warm air heating systems are served by ducting that's too small to take cool air. Were the contractor to force cooling through these ducts, two problems would surface: (1) The system would be noisy—approaching at times the sound of a truck full of tin dinner plates barreling over a washboard road and (2) efficiency would plummet significantly. That's why too-small ducting must be replaced with larger air carriers for cooling, a job that raises the basic package price, but not appreciably.

If your house is not heated by warm air, the cost of adding cooling will be slightly higher

Now that you've heard some facts on adding cooling to your home, let's pause and discuss what's new, since there have been changes in the industry. The spur can be summed up in a single word: energy. "When oil prices soared at the end of 1974, homeowners began looking hard at operating costs for heating and cooling," reports Jerold E. Dempsey, executive vice-president of Borg-Warner's York Division. "First cost became less important," he added.

Responding to the obvious demand for higher efficiencies (leading to lower operating costs), York—along with Lennox, Carrier, G.E., Westinghouse and other major producers—redesigned models to generate higher efficiencies. Prices for the new models are higher (*Continued*

Energy bills seem sky-high?

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YORK Air Conditioning

BORG WARNER

Continued

than their standard counterparts.

Even better is a product that's been around for 25 years: the heat pump. Two things have happened recently. First, makers have improved the innards, especially on the heating side of the pump's cycle. The immediate result is a unit that functions as smoothly in Minnesota winters as in Florida summers. Second, several companies are producing a heat pump with automatic controls designed to attach to and work with your present furnace. According to Lennox, first out with one (followed now by Carrier and soon by York), the installed price will be about 10% to 20% more than a standard add-on cooling package. "But you'll have

Owners are placing far more emphasis now on operating costs and less on first cost

that money back in savings within three years," says Don Rittgers, residential product marketing manager for York. "At least, I know that's true of our new unit."

As a refresher, a heat pump is a device that heats and cools your home. It gets its name from the fact that it pumps heat —from your house to the outdoor air during summer and from outside air to your home in winter. The equipment is the same for both operations. You may wonder how a machine draws heat from frigid winter air. Keeping in mind that heat always moves toward a colder surface, think of the refrigerant in the coils of the heat pump. It's colder than the air outside. Slightly warmer winter air thus "warms" the refrigerant, which then deposits its increment of heat inside the house as it is re-cooled to travel through the coils outside once more.

This clever cycle could continue down to the coldest day your community has ever experienced. But below a certain temperature, the process becomes uneconomical. At around 20° to 25° F., an auxiliary source, usually electric resistance heat, turns on to assist the heat pump. In the case of an add-on heat pump, the furnace to which it's attached takes over and heats the house.

Heat pump users build up savings because of the unit's super efficiency. On the heating side of the cycle, the heat pump operates at an over-all efficiency of 60%, compared to about 35% for oil heat and 40% for gas heat. On the cooling cycle, it operates much the same as a standard air conditioner, which consumes less energy than a heater.

Efficiencies are now publicized by the companies for the cooling cycle of a heat pump or standard air conditioners. It's expressed as EER, which means energy efficiency ratio. The figures range from about 5.0 to 9.9. A high number indicates high efficiency.

By now, you may believe the only cooling unit to buy is one with a high efficiency "Not so," says Rittgers. "It's a decision you ought to make based on actual costs." Here is an example: Suppose you're asked to choose between a standard cooling coil with a 6.5 EER and a high-efficiency unit with an 8.8 EER. The first costs $1,100 installed, the second

A much-improved heat pump is a new means toward energy and cash savings

$1,250. At lower efficiencies, the first will run you $97 a season to operate, while the high-efficiency unit will cost only $72 a season. The difference is $150 in installed cost and $25 in annual operating costs. Therefore, you must wait six years before you've justified the $150 extra charge. Is it worth it? That's the decision you must make. Ask the contractor to help you get the figures. (Most York dealers have a slide rule to compute this.)

Selecting a contractor is a vital step along the way to cooling comfort. Favor the firm that has established a good reputation in your community. Ask your friends and banker for recommendations. When you've located one in which you have confidence, you may not want to look further. All of the long-established contractors said that more than 50% of their business came from homeowners who dealt with them exclusively.

But if you're hesitant, do get more than one estimate (not more than three). An estimate usually takes 45 to 90 minutes. In that time, the estimator computes the heat gain in your house in order to determine how large a unit is needed. For reputable dealers, the estimate is free.

Whether to buy a standard or high-efficiency cooler is a decision you can make based on cost

Estimating heat load is a science, not guesswork. Sizing the unit to serve your house is important for two reasons. A unit under or over the size needed will function poorly. An undersized cooler never quite does the job; an oversized coil flips on and off more often for shorter runs, thereby running up your electric bill and failing to eliminate enough moisture from the air. You probably know that removing moisture is one of a conditioner's more important jobs. Even a cool 72° will be uncomfortable if accompanied by high humidity inside.

Actual installation for a simple add-on job generally takes two to three men one to two days. When new ductwork has to be installed, the time stretches to three, perhaps four days.

There is nothing you must do to prepare the house for the arrival of the installers, and when they leave, all scraps and debris should go with them. Then when the heat wave comes, you can settle back, turn the thermostat to an energy-saving 75°—and enjoy.

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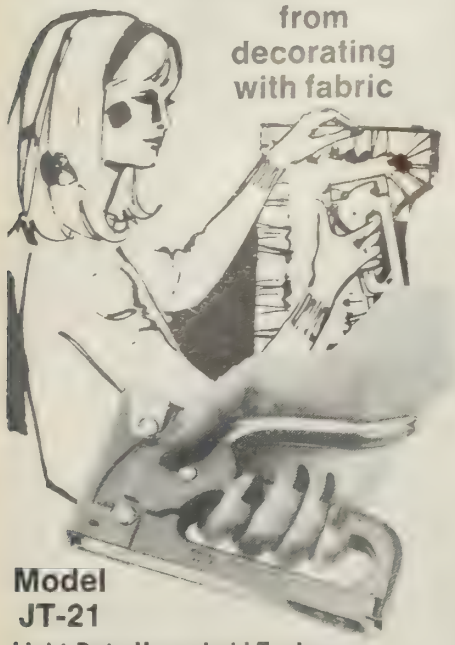
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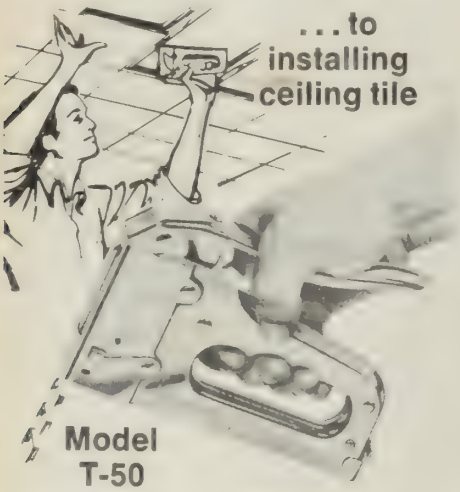
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HOME CENTERS: 1-STOP SHOPPING FOR MRS. FIXIT

By SUSAN SCHRAUB □ Woman was once thought to be all tinsel and no technology. Popular myth held that she could lay a fine table but never a floor—and that she couldn't have cared less. Such was myth. In truth, women have been fixing things around the house for generations. Our mothers and grandmothers didn't think twice about getting down on their knees to bang on the plumbing when the going got wet. But they didn't talk about it. For all outward appearances, it was "man's work."

How gratifying to report that, along with other aspects of a freer society, Ms. Fixit has finally emerged from the closet. She's swapped tea cup for T-square and is openly joining her husband and her children in a multitude of do-it-yourself projects—painting and papering, refinishing and repairing—and in the purchase of products involved. It is her taste that determines the color and the style of the tub and tile—whether or not she actually helps install them—and this makes her an increasingly frequent figure in the neighborhood home center.

At well-stocked home centers, you can find everything needed to build a house from foundation to roof

What's a home center?

It's a hardware store-cum-lumberyard-cum-lighting showroom-cum-kitchen-and-bath supplies shop-cum-adult education center-cum-etc. More simply: It's the place to locate everything needed to build a house from foundation to roof (in some home centers, entire houses are sold as build-it-yourself packages, delivered bit by bit as you go along) and to maintain it. Notice them cropping up in major shopping centers and on many main streets. They represent a direct response to the increased cost of professional labor, the tightened family budget and, perhaps, more than a little return to that old American tenet: "If you want something done right, do it yourself."

A home center stocks every conceivable product needed for home improvement and provides the facilities to educate the customer to its use. These include educational displays, videotape how-to lessons and do-it-yourself classes and clinics offered free or at minimal cost to cover the products used.

"We want to give people confidence that their homes are not mysteries," explains one home center executive. "Why hire a $25-a-visit plumber to change a 35-cent washer? We encourage families to do more themselves, then help them do it."

One of the most encouraging aspects of the home center—especially to women—is the specially trained personnel. Most home centers train their staffs in the categories that they will sell (lumber, power tools, alarm systems), preparing them for customer questions and really teaching them how to answer them knowledgeably. In this way, they differ markedly—and thankfully—from the intimidating come-back-when-you-know-what-you-want attitude of the legendary hardgoods salesman.

It isn't brotherly or sisterly love that prompts this patient approach, but solid business. Statistics show that 25% of home center sales are made to women and another 25% to couples. Thus, women are directly involved in no less than 50% of all home center sales. And women ask questions—from the more knowledgeable ("Should the sheet rock be ½ or ⅜ inch thick?") to the most basic ("How do I hold this saw?"). Men have questions, too, but, many salesmen report, they are often reluctant to ask for fear of appearing uninformed. No doubt, more than one wife has posed the question for a curious husband. "We're here to help," said one salesman. "You don't ask, you don't learn."

Most centers train staffs in the categories of products they will be selling

Let us not overlook the saleswoman. Home centers haven't. Saleswomen are evident in force—especially in areas of shelving, wallpaper, housewares and plants. "Women often have more faith in the opinion of other women in these areas," said one executive, "while men tend to bring more background experience to lumber and electronics."

From the viewpoint of both management and personnel, success means more than sale-on-the-spot. It means the establishment of a clientele that returns on a regular basis. Unlike a specialty shop that may pull a customer back once or twice a year, the successful home center, with its broad inventory, may see that customer several times a week.

While most home centers stress that they cater to the family rather than to men or women, the fact remains that emphasis is upon attracting the woman customer. It is she who takes over the aisles between 10 and 3, Monday through Friday. "We don't appeal to women by hanging flowers over the electrical supply section," said one manager. "But we do attempt to make the displays as attractive and the specific operation as unfrightening as possible."

Saleswomen are frequently used, especially in areas where most women value another woman's thinking

What the woman may encounter as she walks into that electrical section is a cut-away house display—a cross-section of a wall with all wiring exposed and clearly labeled, literature to explain it more fully and the salesperson to answer questions. Down the aisle, she may find a row of doors, each (*Continued*)

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HOME CENTERS

Continued

mounted in a separate entry setting of brick or shingle. Here, the idea is to allow the customer to open and close the door, inspect the hinges and, hopefully, overcome any deep-seated fears about door-hanging. This naturally helps sales.

As prepared as they are for the increasing role of women in home projects, home centers are a bit surprised at how well-informed and experienced many women are. One woman, recently approached in the shelving department with her two young children, told the salesperson she was looking for a project on which to use her birthday present. "This year, I got an electric drill," she reported happily, "and, last year, an electric sander. I've already made a cradle and an easel and now I want to put up new shelves." Suitably impressed, the salesperson asked if her husband also worked on these projects. "Sometimes," she answered, "but I can't always wait for him to get started. I like to do things on my own."

Other women are following suit. A recent manufacturer's study disclosed that 20% of all chain saw sales were made to women. At first, they were primarily bought as gifts, but now, the manufacturer contends, "more women are using the saws themselves." Mother,

Displays, too, show the importance of the woman as a home center customer

it seems, is putting aside the cookie cutter and heading out to cut the firewood. Her pioneer ancestors would be proud. And a home center is not going to jeopardize this growing market with supermacho, he-man displays in the tool department—or anywhere else.

Manufacturers are helping in this respect, as a stroll down the aisles will reveal. The retailers need do little more than display the brightly colored packages, covered with pictures of landscaped suburban houses and happy families, or, as in the case of one variety of carpet tiles, a sketch of an obviously female hand pressing them into place. "I remember a time when a manufacturer would no more decorate his packaging than he would paint polka dots on a tractor," commented one salesman. "But I guess women weren't buying tractors then." (Are they now?) In every area of home merchandising, product packaging and, thus, store displays are more appealing, less industrial.

Another plus: The average home center is carefully—almost scientifically—laid out with each department allotted its own defined area. More often than not, each is identified by bold, graphic signs. Organization is paramount in the home center because nothing is more upsetting to the neophyte—or "neatophyte"—than a jumbled layout. "If the can't plan a store better than this," the customer is likely to think, "how are the going to guide me?"

In a first-time visit to a (*Continued*

"MY DREAM ROOM."

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HOME CENTERS

Continued

home center, this writer (to whom the words hardware store have been synonymous with nuts and bolts in dusty bins, dismembered drains and the one item you want placed too high to reach) was delighted to discover a spacious, airy place with items familiar and esoteric displayed in a well-lit department store atmosphere. Like a candy shop for the home owner, here were all those things you ever wished someone would invent—and didn't realize they had. To wit: miniature woodworking tools—lathes, drills and sanders—for fashioning toys and chess pieces; some marvelous muck called Post-Hold that you mix together and pour into the hole you've dug for a fence post; it then bubbles up into a Styrofoam-like consistency and holds the post fast—much less messy than cement. A novelty from the West Coast was old whiskey barrels to be used as furniture, cut in half for planters or remodeled to hold televisions and radios. They are the latest rage—even among non-imbibers.

Wandering, I discovered areas I had never imagined. A systems center, for example. Nothing James Bond-ish, but a kitchen vignette displaying a variety of home systems: burglar alarms, intercoms, waste disposal, central vacuum cleaning, humidifying, water purification. The salesman explained that, since a system represented a fairly costly purchase, it usually came under the heading of A Family Decision. "Frequently, a woman will walk in here by chance, become intrigued with the systems and bring her husband back later to investigate. We make a lot of sales that way."

Women are already the most frequent customers in the shelf department

Next to the systems center, I found the shelf shop—an area with which I was more familiar but less enthusiastic. Gaping holes, chipped plaster and weirdly tilting surfaces had been my experience in the art of shelf hanging. "Not so," said the saleswoman. "You know what they claim: A child of four can do it." (I wondered if they sold the child with the shelf.) Women, she informed me, are the most frequent customers in the shelf department. "Shelving used to scare people. You had to buy it unfinished and then fix it up before you could mount it." Now they are prefinished. She showed me complete kits with shelves and brackets, as well as those to match up separately. The choice was wide: walnut, pine and fruitwood finishes, brackets ornate or functional and a wall full of models mounted against different wallcoverings and panelings, which are also available for the buying.

An interesting note, here, is that many home centers will rent or lend the tools needed for a job—be it mounting a shelf or sinking a fence—provided all of the materials for the task at hand are purchased in the store. *(Continued on page 117)*

8 WHIRLPOOL BATHS AVAILABLE DIDN'T EXIST.



The Bath in Fiberglass 5½' x 7' 6 adjustable jets.



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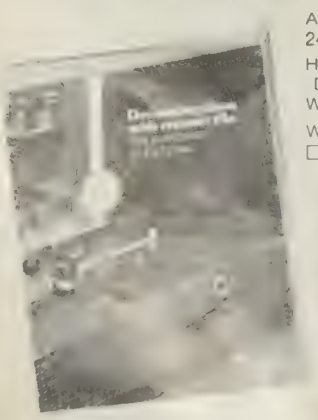
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WITH DILIGENCE, YOU MAY FIND A TREASURE AMID THE JUNK

By JIM DIXON ☐ I'm an antique addict, but I resent buying things the easy—and costly—way. There's no fun, no challenge in that. Instead, I spend idle hours looking in junk shops, thrift shops, ready-for-the-bulldozer houses and flea markets.

Countless objects—toys, bottles, coin banks, dolls, even commercial promotions such as Coca-Cola bar trays—that were commonplace a few decades ago now have a value no one would have dreamed of at the time they were made.

Now nostalgia is in. Old is beautiful. And bowing to nostalgia, if you have a good eye, can make hunting antiques and collectibles pay off handsomely.

If you prefer to keep, rather than sell your discoveries, so be it. I do a bit of both, which means that my own collection is always changing. I pay for new finds with the profits I make.

Every once in a while, I make a real discovery. Sometimes I hit a real treasure—not last year or 10 years ago, but now.

In the rare book division of the Free Library of Philadelphia there's a small, faded-velvet missal cover. Gold threads forming a crest and an "A" are woven into the velvet. That cover 400 years ago, was wrapped around a book of prayers clutched in the hands of the Duchess of Alba (Alva)—while her wil husband, the duke, murdered thousands of Spaniards in revol

I found the exquisite object veneered with dirt in a used fu niture store near Paoli, Pa. I paid $4 and donated it to the L brary. Treasure? It's worth a trip to Bermuda; it's a part of history.

Not long ago I found a dark, scratched oil painting mixed among some real junk in a shop near West Chester, Pa. Looking at its back, the texture of the canvas and type of stretche

Many other finds abound if you're willing to really get your hands dirty

told me the painting had to be more than 100 years old. On th other side, a dampened finger and light rub with a clot showed good brush technique and color. That $9 purchase wa cleaned and restored at the Pennsylvania Academy of the Fin Arts. What emerged was a Mary Jane Peale religious work tha sold for $600 and could have brought more. (We sometime move fast to keep the cash flow ready for the next bargain.

Some months later, I came across a broken-spouted pitche among the back room piles of flowerpots and holders at a wel known used furniture store in Philadelphia. The piece had fine texture, a good glaze, lovely soft turquoise color.

I really didn't know what it was, only that it was exquisit and old. It turned out to be worth hundreds of times the 5 cents I paid for it. At the Philadelphia Museum of Art, preci examination (and doubts: 'It's too good, it must have com from another museum") finally showed the pitcher to be exceptional example of 11th-century Persian pottery. Treasur Well, the museum spent as much as it paid me—some hu dreds of dollars—to have the piece restored. Today it sits the museum's ceramics collection.

Other finds abound, if you're willing to get dirty. I found 10-foot-high Queen Anne bull-pine cupboard front (the ba was built-in stone and mortar) in a half-bulldozed farmhous The only reason the 18th-century find had been missed others was that someone, sometime, had veneered the cu board with modern cheap paneling. A tiny slip of top moldi showed and that tipped me off. I went home to get a crowb and then spent six hours carefully removing my find. A we later, the bulldozer finished its mangling. The craftsman w bought and is now refinishing that piece (he's building an o board back and carved shell) tells me that when it's done, t price tag will be around $4,000. Treasure? Of course it is.

I've built an impressive record of finds—usually in high unlikely places—over the past 20 years. My interest was fi triggered in the 1950s when my mother bought a "funn looking" chair, which I researched and found to be antiq There was no end after that; I was hooked.

And, still today, there's no end to bargains—*if* you have innate feeling for things of the past years, *if* you read a l *if* you go to museums and shows, *if* you learn a lot of fac

Mostly, you have to be very curious, optimistic and able to trust your gut feeling about a good thing.

My latest (and by far greatest) discovery is an oil portrait about 14 by 18 inches that was jammed behind a desk with many other pictures and frames in a small consignment shop on Philadelphia's "Main Line." (Notice, we never give addresses of sources.) I saw only a corner of it but something inside said, "Take a look"—even though it was grimy.

Some $25 later, I left with my find. I later gave the portrait to Norman Adler, one of the finest restorers in the Philadelphia area. He was to reback it, clean it and repair one cut.

Weeks later, Adler called me, breathing a little hard. "Jim it's dazzling. I think you have a Tintoretto!"

"A what?"

"A Jacopo Robusti Tintoretto."

Talk about treasure! But I was cautious, for a change. "No, Norman," I said, "I don't make that kind of score. That's out

Now nostalgia is in and hunting antiques and collectibles can pay off handsomely

of my league." We went to New York. We took the prize to several galleries. A few museums looked, too. There were bright lights, X-rays; there were meetings of experts.

The consensus we returned with was that the portrait was "indeed fine," that it was "indeed more than 300 years old and in marvelous condition" for that age, but while "good enough, it is not a Tintoretto" (who was the best of Titian's pupils). Instead, the consensus was that we probably had a Murillo (Bartolome Esteban), circa mid 1600s. Not bad at all.

While not the giant that Tintoretto was, a Spanish baroque painter still fetches a hefty five figures for major works (or more, in the case of "in" painters by current record-breaking standards). Trouble is, no reputable dealer today will certify such paintings in writing unless he's certain of its history.

So now I'm puzzled. Shall I fly to Spain to verify my find?

The value of my piece might enable me to buy the highboy I've always wanted (these you do not *ever* find in thrift shops). But the compelling beauty of my "Murillo" portrait makes me want to keep it around. It's a joyous quandary.

Finds? A first edition of Edgar Allan Poe's *Murders in the Rue Morgue* might just be lying now in your Aunt Tillie's trunk. And that could bring you $20,000.

Finds in good condition? Many presidential campaign buttons of pre-1932 vintage showing two portraits will net you many hundreds of dollars.

Finds? Any crushed silver object with a "Sterling" marked on it somewhere is worth about $55 a pound, deadweight. If it's in good shape, there is virtually no top limit on price, depending on age and maker. And there are plenty of such objects around. I bought *four pieces last month for $21* from a furniture dealer who thought the best piece (a large tray)

Mostly, you have to be very curious, optimistic and able to trust your gut feelings

was valueless "because it's got monograms on it." He hadn't even noticed the "Sterling" mark under the tarnish.

Finds? Certain old whiskey bottles may bring more than $20; exceptional ones command hundreds of dollars.

Finds? A 35-year-old Coca-Cola tin tray with a scantily clad waitress on it will pay for a trip to the Virgin Islands.

Finds? The U.S. postage stamp collection you boxed away in 1945 may have many stamps in it now worth $5 to $50.

Finds? That dovetailed tool box wasting away in the basement may well bring $50—and *much* more if it's full of wooden planes and brass-trimmed tools.

Finds? Your grandmother's mechanical iron apple peeler brings a standard $30 to $40 today; her husband's gold "turnip" watch is worth $100, working or not.

Where to look? Try thrift shops (prices will be "firm"), consignment shops (ditto), junk dealers (everywhere—they will bargain), Goodwill stores (everywhere—they will not), Salvation Army stores (ditto), "Used furniture" stores (everywhere—and they do bargain), flea markets, garage, basement, house sales (see classified ads in your local papers), auctions (be sure to arrive early), houses being demolished.

Although it takes study to recognize (*Continued on page 154*)





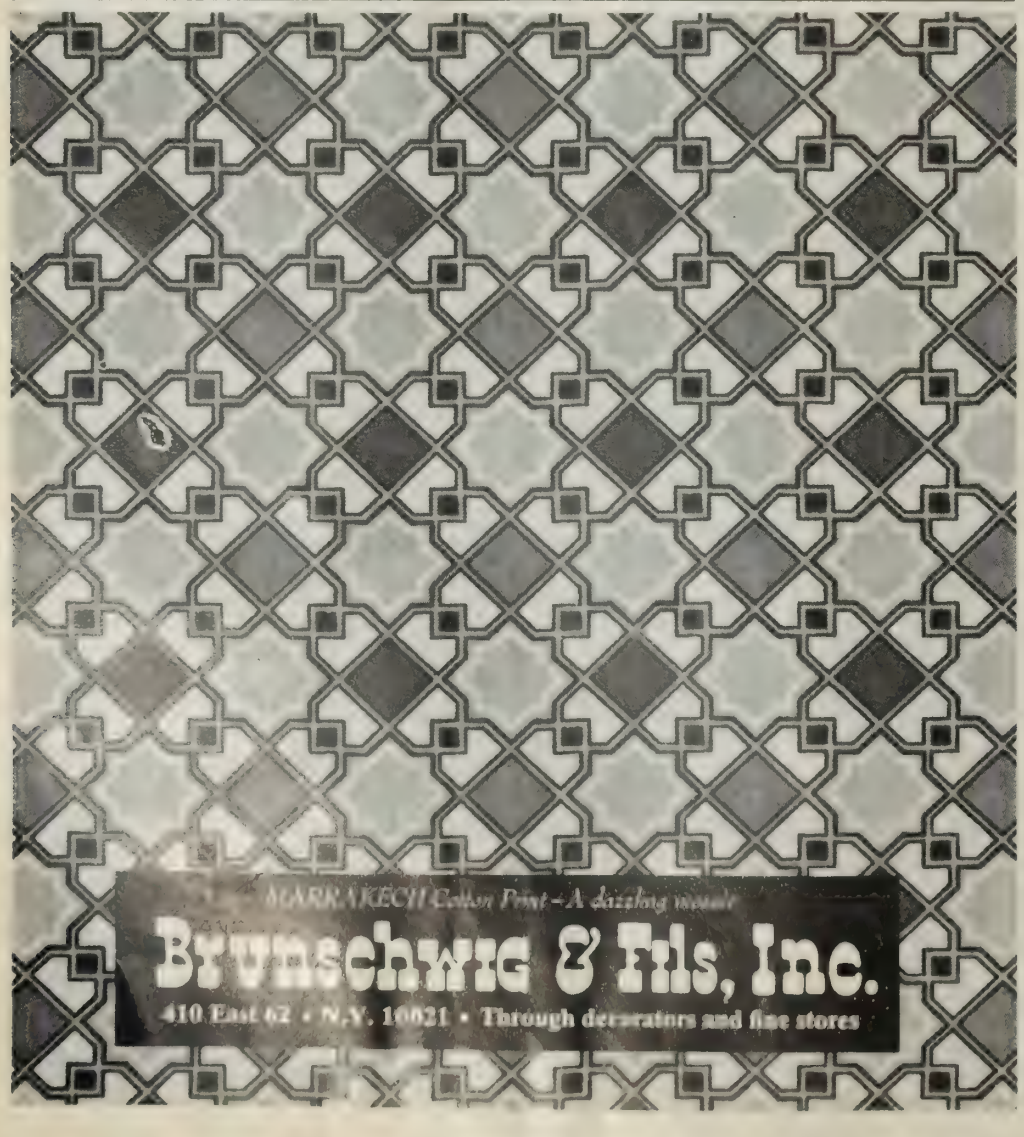
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D) Ottoman, about	$49	I) Arc lamp, about	$99
E) Etagere, about	$175		

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By MARY BOWDEN □ **Made in China, these woven baskets have that Oriental lacquer sheen on raffia. They're just right as decorative plant containers. Nest of four, $16; at Design Research, 53 East 57th St., New York City 10022.**



The "Biolator" calculator has the ability to compute the user's bio-rhythm according to the bio-rhythm theory. It tells the user how one can expect to be physically, emotionally or intellectually on a given day. It's $30; by Casio.



Millicent Zahn's three-tiered Lucite server swivels on a chrome rod to serve sweets and nuts or other goodies. It's $45; at Isabel's Etcetera at 234 S. County Rd., Palm Beach, Fla. 33480.

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NEW FOR YOU



Cassettes guide you through "no-strain, no-pain" exercises based on Dr. Moshe Feldenkrais' book, *Awareness Through Movement.* Cassettes are $60; by Westinghouse Learning Corp.



"Without muss or fuss," this instant camera automatically gives you prints in eight minutes. Uses a flip-flash for low-level-light photography; the Kodak EK6 Instant Camera is about $70 and the Kodak film packs are $7.50 each.



It's a multi-purpose hamper, a giant basket carry-all that can hold yards of your needlework or can be filled with mounds of picnic goodies and still have space for a bottle (or two) of Antinori's Bianco wine (a white from the Tuscany area of Italy) in a fish-shaped bottle. Basket is $28.50 at Design Research.

FELICIANO

This picture just proves something that any farmer who grows things for a living could tell you. You get big lettuce (or tomatoes or whatever) when you fertilize and you get dinky ones when you don't. You can water and put down humus and compost and that's fine but it isn't the same as fertilizer.

Scotts® Vegetable Garden Fertilizer holds some of its nitrogen back for later. Your seeds or seedlings get a good feeding to start with, then a little more every day to keep your crop growing.



Both heads of lettuce grown in the same garden. Look at the difference.

We fertilized the big head but not the little. That's why one is big and the other is little.

Fertilizer is food you put in your soil to pass on to your vegetables. Nitrogen, phosphorus and potassium, chiefly. A good supply of nutrients is where all those fat tomatoes and big ears of corn come from.

Some fertilizers tell you to do it 2 or 3 times a crop. That's because their nitrogen usually "releases" right away and after a short time there just isn't much left. You only use our fertilizer once (unless you happen to live in the South and have very sandy soil).

You ought to put it down at planting time, and you can use our fertilizer on all vegetables. (Just do what it says on the box. It won't hurt your plants.)

There's hardly any work to it. Just put it down evenly and work it into the soil an inch or so.

We use everything we make so we know what it will do. You will get more beans or extra tomatoes or bigger lettuce and that's a promise. Our guarantee says, "If for any reason you are not satisfied with results after using this product, you are entitled to get your money back.

Simply send us evidence of purchase and we will mail you a refund check promptly".

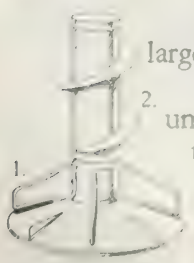
We'll be right here in Marysville, Ohio. You won't have to look for us.



Fill 'er up!



The exclusive Kenmore Dual-Action™ Agitator gets big loads uniformly clean from top to bottom



Ever try washing a really big load in a large-capacity washer with a standard agitator? If so, the chances are you didn't get a uniformly clean wash. Some clothes got trapped on top, never getting *down to the agitator paddles* where the cleaning action is most intense.

This large-capacity Kenmore with exclusive Dual-Action™ Agitator lets you really fill 'er up. The bottom half of the agitator has the familiar paddles (1.) which slosh back and forth to lift out dirt. The unique, spiral-shaped top half (2.) moves independently with a rhythmic, twisting action which *draws clothes down* to where the paddles help slosh them clean. The Dual-Action™ Agitator combines twisting and sloshing actions which work together to *circulate your entire washload.* Clothes are drawn down, sloshed clean and sent back up. Not just once, but over and over again.

Ask for a demonstration of a big-capacity Kenmore with exclusive Dual-Action™ Agitator at most larger Sears stores. See how you can fill 'er up and still get a wash that's uniformly clean from top to bottom. You'll also find a great selection of hard-working standard capacity washers. Either way what you'll be getting is reliable Kenmore quality. Only at Sears.

Sears

Model #26926 Also available in catalog.

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DECORATING FOR TODAY!

an optimum of options

A chief delight in editing this magazine is our role as herald of sorts, calling to the notice of our readers the developments large and small that help in the composition of a home life of both style and substance.

Equally delightful is our readers' acceptance of the new and notable, an expression of their devotion to seeking a rewarding environment for themselves and their families. Their search is constant—not cursory—as they reach for patterns that can enrich their day-to-day living.

Such motivation stems from a desire to satisfy unique personal requirements rather than to compose a facade that reflects but the fancy of the moment. The goal is a surrounding that radiates their personal preferences.

Thus we come to another delight of ours—the growth of what can only be termed the new freedom in decorating or, perhaps more aptly, decorating to please yourself. Whatever your preference, there is ample opportunity for achieving the end you have in mind.

Crazy for contemporary?
Thrilled by traditional?
Charmed by country? Relax and read on as we offer an optimum of options for your decorating enjoyment. There's a wealth of variety contained within this issue, and we trust you'll find a bit worth saving. And regardless of your design favorite, don't overlook our special portfolio on the new interest in Egyptian motifs—what you view there will fit into any setting with grace.



The glow of graciousness warms a new house that updates traditional charm



Editor JACK MACURDY □ Traditional, '77! All the timeless appeal of a graceful yesterday is magnificently recaptured in a home for today—a new, factory-panelized house built and furnished as an exclusive House Beautiful design project.

This is the "Williamsburg," manufactured by Scholz Homes and built by R.C.A. Associates at its Prestbury development in Aurora, Ill., about an hour's drive from central Chicago. Based on designs taken from the Williamsburg, Va., restorations, the exterior features such authentic 18th-century detailing as the dormer windows, gabled roof, a columned portico and two chimneys. And the interiors, created especially for House Beautiful by New York City Designer Chuck Winslow, are equally true-to-time. For the designer, the project brought "special enjoyment, as it presented a new experience in working with traditional fabrics and period furnishings." Furniture throughout is from General Interiors, drawn from the designs of Kittinger, Dunbar and Pennsylvania House, with all fabrics by Waverly except those in the master bedroom. Accessories, carefully chosen to complement the mood of their surroundings, are all from the Michael Roberts Collection in Chicago.

A striking initial impression is given by the spacious, two-story foyer (*left*) with its unique double staircase adding to the sensation of height and drama. Molded walls and beamed ceiling were dealt an understated treatment of solid white—this, like all paint in the house, by O'Brien Corp., the makers of Fuller-O'Brien paints and coatings—underlining the airiness of the space, making a pristine counterpoint to the dark polished wood floors and railings. An antique kilim rug, one of several exotic rugs from Allan Morjikian of New York, has been adapted as a wallhanging. It adorns the 11-foot-high stairway landing and provides a colorful backdrop for an antique lighting fixture. Furnishings are kept to a minimum here, serving mainly for effect beside plants. The "Williamsburg" will be open to view at Prestbury from the end of March through August.

BILL HELMS







The master bedroom & bath form a truly regal realm of privacy, grace & space



Luxury the Colonials could not have imagined is offered in the master bath (*above*). Kohler's espresso brown double sinks, set in a center storage island, and a matching sunken tub (*above right*) in a skylit niche are rich contrasts to a surround of countertops and floors of "Tuscany Cloud" tile by Am[illegible]can. A double-faced, [illegible] medicine cabinet sec[illegible] sinks lit by two rows o[illegible] lights. Mirrored, too, [illegible] closet doors, visually [illegible] this already spacio[illegible] m-ier" wallcovering [illegible]on & Co., applied on the ceiling and one wall, lends its peach tones to accessories, as does





greenery surrounding the tub. The master bedroom with sleeping area (*far left*) and hearthside "parents' retreat" (*above*) is a space of truly grand proportions —36 by 14 feet. Here, a free-standing bed with draped corners gives the impression of a traditional four-poster, yet allows a clear view to the outdoor balcony beyond. Bed curtains are of "Sunrise" pattern by Cenci, repeated at the windows in the banding on tall draperies of Waverly "Glo Sheen" fabric. All bedding, here and in the other rooms, is Beautyrest by Simmons. Separating the bed area from the sitting group is Dunbar's tête-à-tête sofa, now in Waverly's "Reversible Tapestry"—reversed on two pillows. For tea, coffee and family times, a cozy arrangement before the fire (*above*) includes a circle of Pennsylvania House seating units quilted in the "Glo Sheen," brilliant spots against the softer peach tones of the Hinson "Flax" wallpaper. Further defining this group, an antique rug has been laid over the wall-to-wall "Madreau" carpet by Karastan, centered by a tray-top coffee table by Kittinger. A retreat for function as well as beauty, the master bedroom also includes a small work area between fireside and window (*left*). Here, the lady of the house may write her letters at a small secretary flanked by two fretwork chairs, all by Kittinger.

Careful attention to color & pattern enhances each bedroom with its own distinct personality



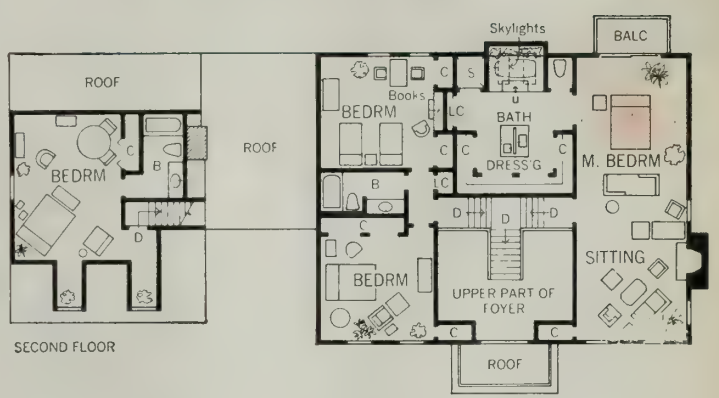


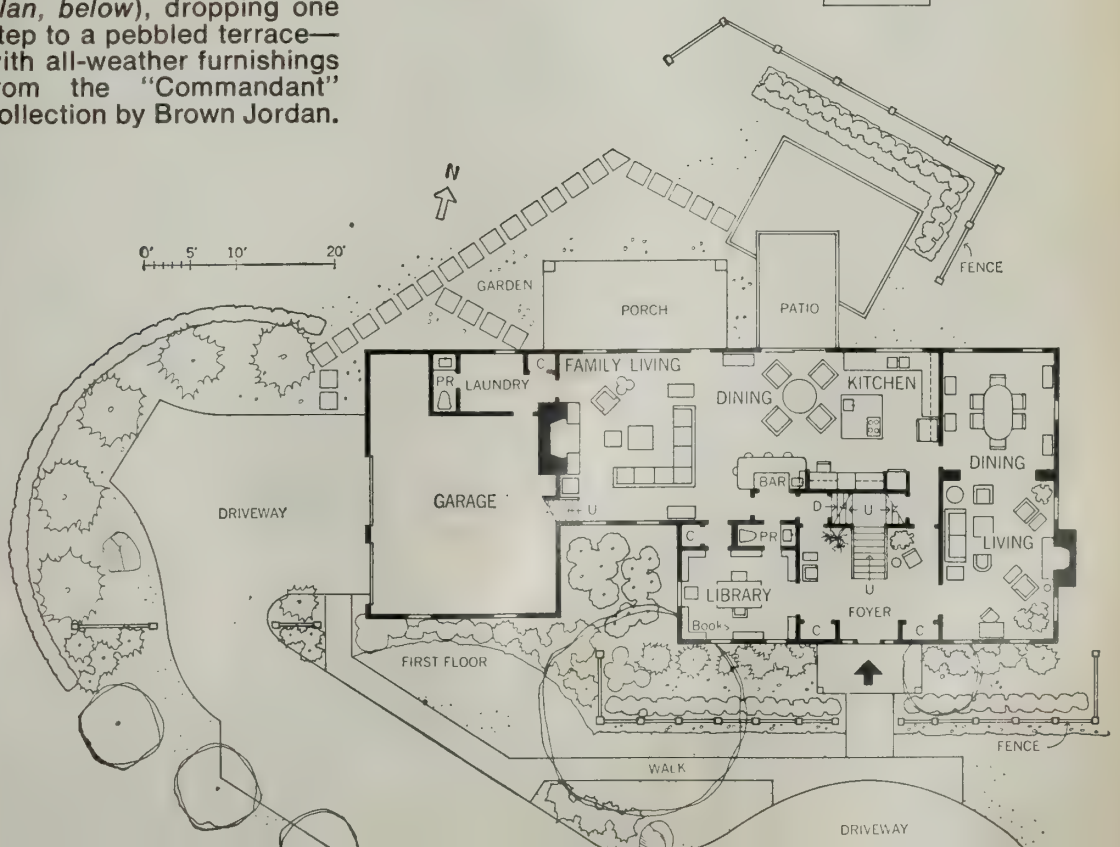
For this young girl's room (*left*), Winslow worked the traditional theme with a modern mix of pattern. The canopy bed from Pennsylvania House is draped and skirted in Waverly's "Shoreham" floral, a frothy contrast to the tailored chaise in "Jakarta" plaid and related "Progression" carpet by Karastan. Sky blue walls match tall curtains, banded in turquoise and yellow, with the fine detailing of inset floral café curtains. The defined architecture of the guestroom (*below far left*) prompted the designer to position the furnishings, all by Dunbar, on the bias, creating unusual spaces. Exotic "Surabaja" fabric is lavished over bed, armless chaise, window shades. Here, too, are a swivel tub chair and long bench, both upholstered in "Aragon" linen.

Joyful as a shout, the boy's bedroom (*below near left*) manages to team traditional stylings with the colors of today. Lacquered blue walls and orange Karastan carpet unite in the stripes of Waverly's "Bandero" shades. Pennsylvania House desk, bureau and bed—this with a close-fitting spread of Waverly's "Huntington Rep"—are all finished in a soft yellow that's almost antique. And, for those moments when even a boy needs to curl up, a tub chair upholstered in palest "Navajo" weave. The picturesque patio scene (*right*) features a raised redwood deck extending from the keeping room area (*see plan, below*), dropping one step to a pebbled terrace—with all-weather furnishings from the "Commandant" collection by Brown Jordan.









PLANS, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION


IN THE CALIFORNIA MANNER
an air of casua





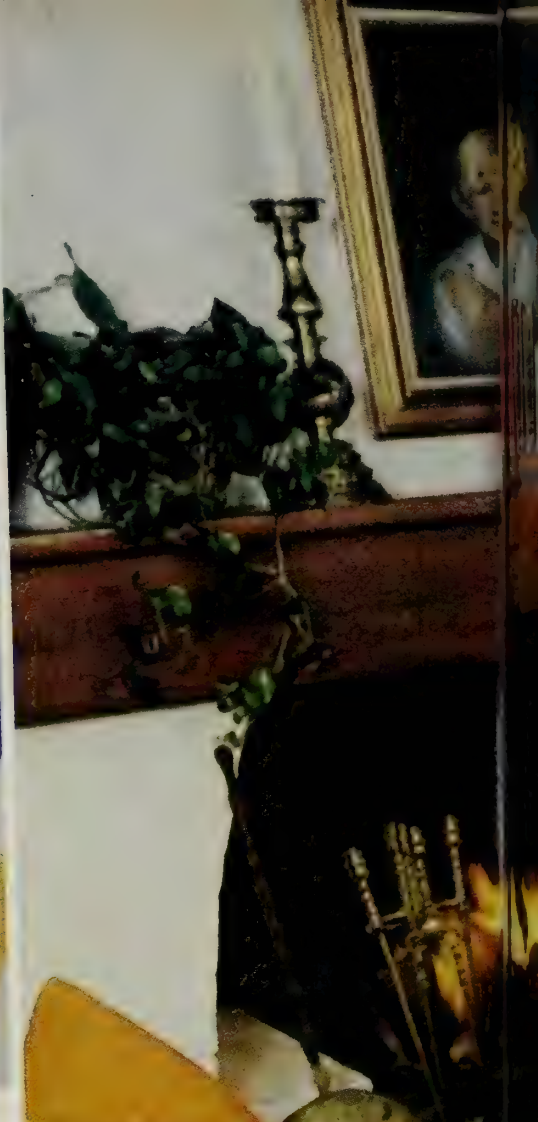
RIBBONS OF COLOR LIGHTEN A FORMAL BACKGROUND INHERITED FROM ANOTHER ERA

Editor RUTH WEIL □ Cheerful primaries and fresh whites brighten the woody atmosphere in the home of noted TV Producer and Director Marty Pasetta and Mrs. Pasetta in Bel Air, Calif. Designed 46 years ago by Architect Wallace Neff, it was once the honeymoon house of Cary Grant and Barbara Hutton. Though eminently elegant, its abundant wood paneling and oak beams struck the Pasettas as a bit dark. To lighten the mood, they called in the design team of Phyllis Rowen and Bob Mentzer to plan a modern decor around the TV and movie screens ever present in the Pasettas' life. Marty Pasetta is quite literally a TV Renaissance Man who has worked with virtually every star in Hollywood —in shows ranging from major award specials, variety shows and dramas to news, symphony and sports telecasts. Rowen and Mentzer decided that bright colors and clean-lined, contemporary furnishings would balance the house's formal air and create a casual, relaxed ambiance. The living room (*left*) centers on a conversation area and nearby Advent TV projection screen (*above*). The Parsons seating group in Haitian cotton adds a light contrast to the dark oak paneling and beams of the old house. A whimsical red-black-and-marigold ribbon print shades the leaded glass windows and is echoed in pillows and a bright swath of custom carpeting. The primary palette is played up further in the entry gallery (*below*), where twin white banquettes flank the oak doors. Brilliant hues of red, green, blue and yellow spark accent pillows, area rugs and flowers against a fresh white ground. All plants and floral arrangements featured on these pages are by Foster/Caldwell.

PAUL GERSTEN







BOLD FLOWERS & VERVY GEOMETRICS FRESHEN THE IMPACT OF MELLOW WOOD

Bold geometrics play an important part in the formal yet fresh dining room (*above*). The crisp blue/yellow/white color play shines forth in the Roman shades, plush carpet and high-backed chairs tailored in a jaunty diagonal trellis print. A painting reminiscent of African batiks offsets the dark wood of Parsons table and oak paneling. The table is set (*below*) with a dazzling display of Oriental-motif china and faceted crystal stemware around an exotic floral arrangement in yellow and white. A fire in the hearth of the family/projection room (*right*) keeps company with the natural warmth of wood beams and rich red upholstery abloom with super-sized geraniums. Before the fire, a grouping of four cozy, overstuffed armchairs around a modern burl table nestles upon verdant plush pile carpeting. The chairs are ingeniously equipped with swivelling mechanisms to facilitate the major purpose of this room: viewing. A screen is hidden in the ceiling, just over the window seat and in front of the bay windows (*inset top right*), to drop down when the track lighting is dimmed. Hidden opposite the windows in a wall of bookcases is a movie projector kept primed with the latest cinematic selections. The seating group in front of the windows surrounds an unusual table of intricate leaded glass and carefully carved wood—crafted into a one-of-a-kind original that emphasizes the Old World charm and beauty of the leaded glass bay windows behind it. The built-in window seat is splashed by colors with bright, primary punch. The window seat, together with the leaded glass touches, the welcoming hearth, the rich oak beams and whimsical relaxed flower pattern all combine to suffuse this room with a romantic feeling and a friendly country air.







A DAPPLED PRINT SPREADS ITS MISTY CHARM OVER A CALM RETREAT

The Pasettas' kitchen (*above*) is all country-classic. Yet an unmistakably sophisticated, well-choreographed air prevails, aided by a precisely demure floral print and abetted by bright white cabinets and distinctive grass green trim. These were the essential ingredients added by Rowen and Mentzer to emphasize the room's crisp, clean, casual feeling. The fanciful floral illuminates curtains at the leaded glass windows, plumps up pillows on the dark wood chairs, even adds its quiet zest to the ceiling. The mellow tones of a butcher-block trestle table play up the provincial panache, as do the red accessories and pewter tableware seen in this setting of polished, sleek country charm. When the time came to decorate the master bedroom (*right*), the Pasettas agreed with Rowen and Mentzer that it should be an island of calm and serene traditionalism—a tranquil haven they could retreat to whenever their demanding professional and social activities became a bit too hectic. Accordingly, the large room is swathed in a quietly conservative blue-and-white print that covers the fantasy four-poster bed, papers and curtains the bed "alcove," skirts the two round night tables and delicately dapples the sun-drenched sitting area (*below*). A richly patterned and sculptured Bengali carpet echoes the blue/white theme. A bay window shelters a quiet scene from another era: A cushioned window seat smothered in pillows faces an antique seating group covered with the peaceful pastoral pattern. At the windows, the same print curtains the leaded glass, while a small oval table delicately set for tea, twin ornate porcelain plant stands and a dark wood plank floor complete this halcyon journey to a graceful, unhurried past.

FOR DETAILS, SEE PRODUCT INFORMATION







BOLDLY ELEGANT

a Manhattan apartment shows its stripes with drama that belies its small-space setting

A combination of intimacy and elegance bespeak the European background of Pano de Hoyos in his New York apartment designed by MAC II. The living area (*left*) derives its drama from a bronze-mirrored wall and boldly stenciled floor. A tailored sofa and armless chair in Indian cotton and an antique Venetian *fauteuil* in Ultrasuede draw up to the fire with a sprinkling of such exotica as lacquered tea tables, tortoise-finished bamboo side table and, on the mantel, a rare Phoenician ceramic urn and pewter candlesticks from Spain. The shelved bar (*right*) visually separates the area from the more casual sitting group before the windows (*below*). Here, a tortoised bamboo sofa and armless chaise proffer comfortable seating around a bronze-finished coffee table. Far-away accents include a finely patterned Tunisian rug and Far East print that drapes a table and covers pillows. FELICIANO







doubly smart: a bedroom that's also a dining room

Space-saving as well as very versatile, Pano de Hoyos's bedroom doubles as a dining area for his frequent dinners. The bed is the key: A box spring and mattress with two attached end pieces and bolsters, all upholstered in the camel wool that covers the walls, it is piled with pillows and converts to a banquette seating two (*above*). Up to six chairs may be gathered around a circular table, here set with fine linens hand-embroidered by Spanish nuns, for gatherings more and less *intime*. As a bedroom (*right*), this becomes a restful retreat of pale walls and bleached floors set off by a shaggy vicuña rug from Peru. A poufy Ultrasuede chair invites lounging, as a Parsons-style desk and a creweled Victorian chair invite work. On the wall, framed *molas*—layered fabric constructions made by Central American Indians.



FOR DETAILS, SEE PRODUCT INFORMATION

THE EGYPTIAN INFLUENCE

You will see wondrous furniture, inlaid in ivory, plated in gold, crafted like jewels, and princely chalices, like ice-frozen flowers cunningly carved in alabaster. You will see stories told in beaten and incised gold and everyday objects fashioned with unimaginable delicacy and wingspreads of lapis and carnelian, obsidian and turquoise. There is this and much, much more to open the modern eye to a persistent beauty that has endured 3,000 years in "Treasures of Tutankhamun," the priceless exhibition from Egypt which will be shown in American museums during the next two years. In a final crescendo, it will arrive in New York at the Metropolitan Museum of Art in December, 1978, simultaneously with the museum's opening of the Temple of Dendur. Meantime, the Metropolitan's own magnificent cache of Egyptian antiquities has lately been permanently reinstalled. And one can easily guess what these auspicious events may portend. Ancient Egypt is once again revealing its timeless beauty to a younger world and this may well be design history repeating itself. Napoleon's 18th-century Egyptian finds bred Empire, Regency, Biedermeier, American Federal, and from the opening of Tutankhamun's tomb in 1922 came the traceable stylized lines of Art Deco. What now? Already the forms, colors and patterns of the pharaohs are influencing current design, as you will see on the next six pages. The sacred cat, symbol of Bast, goddess of life and joy, opens our show.

BILL HELMS

A new awakening to the beauty of ancient designs

THE EGYPTIAN INFLUENCE

The Egyptians believed that they and their works would live "forever and ever." Present proofs: **(1)** Their empire's symbols, the flared lotus and feathery papyrus, patterning "Cleopatra" sheet, pillowcase and comforter in polyester/cotton by Wamsutta. **(2)** Palms, cactus, pharaonic geometrics and the color of ancient carnelian are motifs for modern dining. Block's "Eastern Palm" porcelain and "Running Gazelle" box are museum-piece adaptations from pieces in the Brooklyn Museum; "Cactus" sterling from Georg Jensen; "Argos" crystal by Lalique; cloth and napkin fabric from Fabrications; flowers from Livingston Flower Fair. **(3)** Lotus buds and blossoms, striped on colored-to-order "Cleopatra" wallcovering and cotton fabric, design by Aaron Ast for James Ware. **(4)** Nefertiti, meaning "a beautiful woman has come," hand-painted and appliquéd on a silk cushion, Pillowsalon. **(5)** Jasperware sphinx, a reproduction from the early 19th century and the Napoleonic Egyptian vogue, in new Wedgwood "Egyptian Revival" collection. **(6)** From Springs Mills' "Along the Nile" collection, "Isis" sheets and pillowcases are patterned with authentic hieroglyphs, bordered with a print of Isis. Bath towels, not shown, coordinate. One side of the comforter is a field of hieroglyphs. Reverse scallop pattern is an ancient design. Sisal rug, Import Specialists.





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THE EGYPTIAN INFLUENCE

(7) Springs Mills' "Papyrus" sheets, cases, reversible comforter and towels (not shown) take floral motifs from Egypt's fanlike imperial flower and chevron patterns from the hieroglyph for water. Shown in Nile green accented in malachite (powdered, that bright green stone was the Egyptians' eye shadow). (8) Colored like the stones the Egyptians loved (lapis, quartz and carnelian) and patterned with their birds and beasts, a ruffled pillow sham and comforter, "Peponi," by Countess York. (9) Suggesting the ancients' dinnerware of alabaster and blue glass, soapstone plates from India-Nepal with soapstone tumblers from the United Nations Gift Center; blue faïence bowls and vase marked with Tutankhamun's cartouche are from Metropolitan Museum of Art; cloth fabric by Fabrications; napkins by Romatch; the "Queen" vermeil flatware is from Carole Stupell. (10) "Pharoh's Fantasy," in fabric and wallpaper, recalling the plumed fans of Egyptian royalty, is from First Editions. The pharaoh in cast stone is a reproduction from the Metropolitan Museum of Art. (11) Gina Lombardi's batik interpretation of an ancient painting from a tomb wall, framed in bronze-toned aluminum, is from Greg Copeland. (12) The ram's head, an omnipresent motif of the Egyptians, in stylized pattern on "Lucky Lester" wallcovering by Designfriends. A ram's head bas relief, the Metropolitan Museum of Art. (13) "Nubian Flowers," design by Design Works of Bedford-Stuyvesant Inc., on comforter and terry towel; J.P. Stevens.

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THE EGYPTIAN INFLUENCE

(14) Pictorial patterns of Egyptian life, suggested by a study of tomb paintings, are shown on J.P. Stevens' "Nubian Legends" comforters and towels, designs by Design Works of Bedford-Stuyvesant. (15) This Jasperware reproduction of a 19th-century reproduction of a canopic jar, originally used for mummified remains, is in the Wedgwood "Egyptian Revival" collection. (16) Tressard translates typical motifs into "Alexandria" Belgian linen fabric and a matching wallcovering. (17) Cristal Lalique's "Vase Feuilles," like a frosted crystal lily rising from a bed of leaves, a concept frequently used in Egyptians' alabaster vases. Its background is "King Tut" wallcovering, another version of the versatile lotus, by Magnum. (18) Once more the lotus, in "Paget," this non-obtrusive, highly adaptable wallcovering pattern by Instock Papers. (19) Palms, pyramids and papyrus and scenes of ancient life on "Ava's Journey" bedspread, coordinated pillow shams and a throw pillow, designed by Ava Bergman for Bloomcraft. (20) Portrait pillows of ancient faces and ways in favorite ancient colors of ochre, carnelian, turquoise; "Nefretiry" (left) and "Dancing in the New Kingdom" (top) designed by Iris Sekoff for Stuffin Pillow, and "The Egyptians," by Arlene Rend for The Fabricators. (21) Striped and fronded with palm trees, "Cannes Cannes" wallcovering by First Editions backdrops an imperial sphinx, a cast-stone reproduction now at the Metropolitan Museum.

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By PATRICK O'HIGGINS

Testy old Somerset Maugham once wrote, "American women insist on the same degree of perfection from their husbands that English women expect from their butlers."

Of course, that was long ago.

American husbands seem to have survived relatively unscathed. English butlers are obsolete.

In his search for perfection, Somerset Maugham married a charming lady.

Her name sounded "promising," according to him.

It was Syrie Welcome.

She was tiny, had a peaches-and-cream complexion, flutelike voice and a very sharp eye: for quality or objects, as opposed to husbands.

While Somerset Maugham was creating the greatest perfection of all, *the written word,* Syrie Maugham turned her considerable talents to a comparatively new sport—played almost entirely indoors and known as "decorating."

"Tell me, dear, *what is a decorator?*" the great Lady Oxford, then the Prime Minister's wife, asked her one day. "Why *dear,*" Mrs. Maugham answered cheerfully, "a decorator is an obliging person who gets paid for obliging!"

Mrs. Maugham wasn't only obliging. She was a perfectionist.

A perfectionist, of course, is a person who empties ashtrays.

Syrie Maugham invented the use of white.

Not only did she insist on every wall in sight being painted white, including the insides of closets, but she was adamant that every piece of furniture be scraped and then pickled.

A perfectionist, of course, is a person who empties ashtrays

White sheepskin rugs were then strewn about eggshell floors that were covered with white sofas, chairs, etc., all in pairs and upholstered in a choice of white cotton, white denim, white velveteen or, if very rich, white brocade—but *quilted.*

"Lasts longer that way, dear!"

Syrie Maugham, for all her flights of fancy, was basically a very sensible woman.

Immaculate! Glorious! Hygienic! Decorating editors, another new and rare brand of human beings, ululated.

Whereupon doctors discovered green. It had far more soothing properties, they claimed, than white.

Syrie Maugham switched to green. Somerset Maugham divorced her.

And yet she was a rare human being—intelligent, knowledgeable, patient, whimsical but not, alas, always tactful.

Summoned by Mrs. Cornelius Vanderbilt to give a "lift" to her Fifth Avenue house during the last year of World War II, Syrie Maugham carefully examined the gilded palace with her soft smiling eyes.

"Don't touch a thing," she said sweetly.

"It's such a perfect period piece; just like you, dear!"

At the time, she was broke.

Perfection, perfectionism, perfectionists can belong to a period, be an anachronism, settle for a style, allow the dust to settle and live happily ever after.

Mrs. Cornelius Vanderbilt belonged to a period, may have been an anachronism, certainly settled for a style—but never allowed the dust to settle.

She was blessed with a wonderful butler. And, contrary to Somerset Maugham, since the butler was perfect, she never required anything but perfection from him. She was also a widow. The Commodore had died. He had left her two houses: one in New York, the other at Newport, R.I.

Hudson, her butler, was English.

Mrs. Vanderbilt's first name was Grace. She had ruled New York society, when such a thing existed, for so many years that even the *Daily News* called her "Her Grace."

When she died at 84, in the early 1950s, there was no one to occupy her vacant throne. Society columnists were at a loss. They had to invent their own society. It wasn't easy.

Since her butler was perfect, she never required anything but perfection from him

To have viewed a dinner given by Her Grace, assisted and entirely choreographed by Hudson, was to have seen (and even tasted) a brand of perfection that has vanished in much the way society has vanished.

Her dining room could sit 54, quite comfortably, at a clip; or just four—and that's the greatest test of all.

'It's such a perfect period piece; just like you, dear'

The linen always seemed to glisten like ice on a rink in the sun. The silver, the vermeil, even the gold candelabra, compotiers, bonbonnieres dazzled but never obstructed one's view. The flowers were invariably enhanced with a few drops of

THE PERFECT

Men are better at arranging flowers than women. Women don't have the patience

dew, unless it was oil, in much the same way 17th-century Dutch painters enhanced their still-life paintings.

It was a wonder that a butterfly or two didn't hover above them.

These flowers were Hudson's work.

Men are often better (it may seem strange) at arranging bouquets than women.

Women don't have the patience.

Hudson was aided by a wild-eyed young Irish footman called John, who liked, occasionally, to nip.

John was also given to having private chats with Mrs. Vanderbilt at dinner. She couldn't see too well. It evidently amused her to be told by John, *sotto voce,* "Guess what? The Duchess of Windsor's having seconds of that there praline soufflé!"

Perfectionists can settle for a style & live happily ever after

Mrs. Vanderbilt always sat plumb in the middle of her table (when there were 53 guests) in the French way, as John stood behind her, in brown livery, whispering. She also always wore a bandeau of embroidered satin around her forehead. It gave full play to her ample, artificial curls. These were said to be sewn to the bandeau. They were dusted, according to John, "*with the same stuff that goes on the Christmas tree*!"

But why, exactly, were Mrs. Vanderbilt's dull dinners so magical?

A junior senator from Massachusetts, later to become the 35th President of the United States, may have had the answer. "You just can't buy that sort of perfection!"

Hudson's tail coats were made by Leslie and Roberts of London, who dressed the Duke of Windsor. Hudson would remove them and roll them up, rather than hang them, when about to polish the silver. Every week he polished on an average of 322 pieces himself—with his thumb, of course, and a 10-cent silver stick, a piece of chamois and a fragment from one of Mrs. Vanderbilt's discarded satin bed sheets.

I saw him do so one summer's day, at Beaulieu, Mrs. Vanderbilt's summer cottage on Bellevue Avenue in Newport.

Hudson was no less of a perfectionist than his mistress. He knew all the tricks but never took a short-cut. She would say to him, "It's an A dinner tonight." That was for 54. But if she said, "It's an A-plus dinner tonight," he knew it was for four. She admired him for his skills. He respected her admiration. She left him $25,000. This was reputed, in 1950, to be his yearly salary.

Few men, in this century, have been such perfectionists as the Duke of Windsor. He even gave up the English throne for another perfectionist. It takes two to tango, so they say.

Some years back, I was summoned for lunch at the house of exile on the outer fringes of the Bois de Boulogne in Paris. It was a classical Louis XVI pavilion set in a small, neat park and built in the manner of Petit Trianon. The French Government rented it to them for $1 a year.

Standing rock-still by the front door was a black footman in plum livery. He had followed the Duke and Duchess from Nassau.

The Duke was sipping a dry martini—stirred but not shaken—and the Duchess was having a *jus de pamplemousse.* That is grapefruit juice. "Slimming," she said, "but not very stimulating."

"Put a drop of gin in it," the Duke suggested, "and we'll go for a stroll after lunch."

They enjoyed a bit of banter.

The Duke was dressed in earth-colored tweeds. There were inch-wide cuffs on his stove-pipe pants. He had invented this fashion.

"Is it raining, David?" King George V, his father, asked him one fine day.

Few men have been such perfectionists as the Duke of Windsor

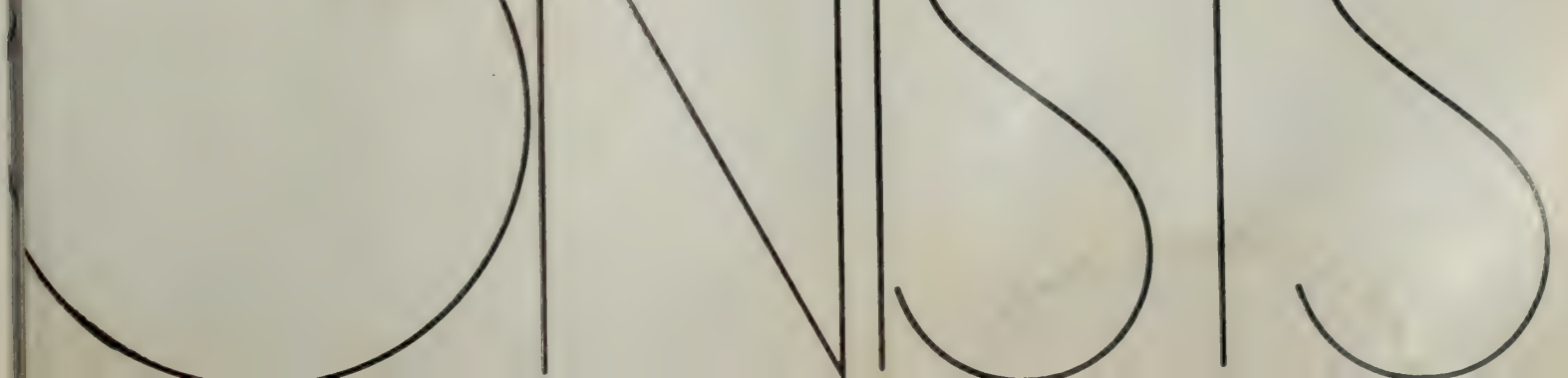
Until then, gentlemen never wore trouser cuffs. If it rained, they merely turned up their trousers.

The Duchess's laughter filled the room. It sounded like a child blowing on a tin trumpet.

She was also wearing earth-colored tweeds and what she called "my two-piece Peck and Peck." This was a cashmere sweater and matching cardigan in an odd shade of puce. Just above her heart she wore a huge amethyst-and-emerald brooch, designed to look like a bunch of violets.

It was her only piece of jewelry in addition to a plain gold wedding band. She also had two handkerchiefs—"One for blow, the other for show!" Blow was tucked in her belt, show at the edge of her sleeve. Both were edged with Alençon lace and both bore the royal crown of the Duke of Windsor. (*Continued on page 113*)

The Duchess had two handkerchiefs—'one for blow, one for show'



for country living that's blithely

GRACEFUL





Editor JACK MACURDY □ Designer Arthur Hannett had no specific theme in mind when he first began decorating his country home. Unchoreographed as it may have been when he started, the result of his many long hours and loving labor is a serene and self-assured atmosphere in perfect harmony with the Colonial character of the house. Witness the living room (*right*): an airy, subtle blend of old and new. The sofa and ottoman (gifts from Fashion Designer Donald Brooks and Actress Claudette Colbert) are covered in a tiny blue-and-white geometric (*above*). Twin armchairs in the same fabric flank the fireplace and echo the blue of the rare Bristol glass candlesticks on the mantel. A floral rug from Patterson, Flynn & Martin and a pure sky-blue ceiling complete the elegant air. At one end of the room, a bright alcove serves as a "gaming room" (*below*) for backgammon and chess. On the walls are framed découpages made from a Victorian flower seed catalogue.

FELICIANO











Each room in the house is a happy marriage of old and new, combining his cherished antiques with modern finds and fabrics from Hannett's textile firm. The lively guestroom (*left*) is a shining example. A fragile blue-and-white floral print perks up a bed, curtains, walls and the bamboo chair. A rich area

guests can dream amid fragile flowers

rug from Patterson, Flynn & Martin echoes the mellow golds and browns of paintings done by Hannett and his friends. His highly prized collection of antique odds and ends graces the flower-papered bureau in one corner (*below*), where a handsome Staffordshire soldier and sailor twosome keep watch over an antique pillbox, paperweight and charming Victorian nature prints. The room's over-all coloring, blending a gentle lilac-blue, white, yellow and brown, adds spice and interest to the predominantly calico-quaint country theme. Like the rest of the house, this warm and restful room is candidly in love with the peaceful past.

FOR DETAILS, SEE PRODUCT INFORMATION

Arthur Hannett is a self-proclaimed flower person: "I love them in textiles, carpets, everywhere!" Accordingly, he has magically transformed his dining room (*left*) into a veritable garden. The room is quite literally a wall-to-wall masterpiece: Hannett personally hand-painted the bright harvest of over-scaled flowers onto lath-mounted

dining becomes a party set in a wall-to-wall garden

canvas over a period of six months. The rest of the room is carefully appointed to blend with the murals' old-fashioned charm. In the corner (*top left*) stands a 19th-century curio, a gift from Claudette Colbert. A Nesle cut-crystal chandelier and antique appliqués cast the warm glow of candlelight over this room now as similar appointments must have done in the past. Wedgwood plates accent the Early American table and leather-covered reproduction chairs. Under the window (*below left center*), a French country table serves as the menu-planning area and displays a Bruegel-like still life. A handsome Victorian clock is the final time-honoring touch to a timeless room.

If you didn't have any Pyrex® ware, what would you make for dinner tomorrow night?

PYREX is a registered trademark of Corning Glass Works, Corning, N.Y. 14830.



Not meatloaf.

Why risk burnt meatloaf? A meatloaf baked in Pyrex ware browns nicely. Top, bottom and sides. And if a little glaze drips onto the pan, it's easy to soak off. (Free gourmet hint: add ½ lb. of sausage meat and ½ cup of dark beer — yes, beer — to any 2 lb. meatloaf recipe.)



Not lasagna.

What's lasagna without tomato sauce? Unfortunately, the acid in tomato sauce leaves some cookware pitted. And if it sits around in the wrong pan too long, its flavor will turn. But Pyrex ware lets you cook, serve and store lasagna that's truly "bellisima."



Not a shrimp casserole.

If you ... erole in just any old pot, you'll have to d... omething presentable before you bring it to th... hen you cook in Pyrex ware, you serve in ... so the casserole comes to the table pretti... ser.



Not a cherry pie.

Would you risk a pie crust in anything but a Pyrex ware pie plate? Not if you want to make sure it's brown and crisp. Not if you want to be able to lift up neat, attractive slices. And certainly not if you want to pop your pie plate into the dishwasher when the pie's all gone.

Pyrex ware. We make a better dish so you can.

CORNING

Let's bring back...

...some golden oldies from the heydey of the cocktail, from a time when any event, any hero seemed to inspire new mixing efforts....And if some were not really all that golden—in hue or in popularity—well, someone liked them once, and perhaps you will, too

By LINDA B. DOWNS

Let's bring back...

some of those summer favorites with immediately recognizable names—the **Sangarees**, the **Slings** and the **Smashes**, we mean, those versatile old-time favorites that can be adapted to various spirits.

The **Sling**, quite similar to another oldie called the **Rickey**, is made this way: Put 2 tablespoons lemon juice into an eight-ounce highball glass or Double Old Fashioned glass. Add 1 teaspoon sugar and 2 to 3 ounces liquor—brandy, gin, vodka or the whiskey of your choice. Stir to dissolve the sugar, then drop in a couple of ice cubes and fill with cold water. (Some old recipes call for soda water but most specify plain water; use whichever you like.) Or, to make the **Singapore Sling**, supposedly created at the Raffles Hotel in Singapore, in days when that was one of the grand hotels of the world, add ½ ounce cherry brandy (or any cherry-flavored liqueur) decorate with an orange slice, a cherry or a sprig of mint.

They're old-time favorites that can be versatile mixers for entertaining today

The **Smash** is a little brother to the Julep, meant to be served in Old Fashioned glasses or tumblers of equivalent size. Do purists argue about bruising, crushing or smashing the mint when the glass size changes? We're not sure, but you might make a few of these for Derby Day and see what happens. Put a couple of sprigs of fresh mint (two should do it) into your glass with 1 teaspoon of sugar and a teaspoon or so plain water. Muddle to crush the mint and dissolve the sugar. Add about ½ cup crushed ice and then pour over it 1½ to 3 ounces liquor—you can use the traditional Bourbon or other whiskies, gin, rum or brandy—according to taste. Finish with club soda; garnish with another sprig of mint.

The **Sangaree** makes us think of winter, but that's just because of the nutmeg. It's actually a very pleasing summer cooler, and you can make it with gin, brandy, rum, sherry or whiskey. Put ½ teaspoon sugar into a small cocktail glass and add just enough water to cover. Stir to dissolve, then add 1½ ounces liquor or sherry, drop in a couple of ice cubes and stir well. Top with a little grated nutmeg (in the old books, that's a must, not an option). If you want to make a long, long summer Sangaree, use a tall glass, leave out the ice cubes and substitute a glass full of ale, porter or stout for the liquor.

Let's bring back...

the **Puff**, such a pleasing alternative for brunch or before-lunch sipping. **Brandy Puffs** are the best known, but you can try Bourbon, brandy, gin, rum, Canadian or blended whiskey or Scotch: Put a couple of ice cubes in a small glass, add 1½ to 3 ounces liquor (depending on your taste) and an equal amount of milk. Fill with club soda and stir gently.

Let's bring back...

the **Vermouth Cassis**, once a favorite of many sophisticated young women, and a smooth alternative to Kir: Mix ¾ ounce Creme de Cassis with 1½ to 2 ounces dry vermouth in an eight-ounce glass. Add a couple of ice cubes, fill with club soda and stir gently.

Let's bring back...

the cocktail shaker, especially the silvery metal ones so appropriate if your bar area is in a room of Deco decor, appropriate, too, for mixing a Bloody Mary and a Martini the way they were meant to be mixed. Or you might want to try one of these liquid inventions of an earlier era . . . The **Fox Trot Cocktail:** Put the juice of 1 lime or ½ lemon, 2 dashes Curaçao (or other orange liqueur) and 2 to 3 ounces light rum into your shaker with a couple of ice cubes. Shake well and strain into a stemmed cocktail glass. . . . The **Savoy Tango Cocktail:** Put equal parts sloe gin and applejack (or calvados) into your shaker with ice. Shake well and strain into a stemmed cocktail glass. . . . The **Webster Cocktail:** Shake together ½ ounce lime juice, ½ ounce apricot brandy, 1 ounce dry vermouth and 2 ounces gin until thoroughly mixed, then strain into a stemmed cocktail glass. This, according to the delightful new edition of *The Savoy Cocktail Book* (Arno Press, $6.95) first published in 1930, was "A favourite cocktail at the bar of the *S.S. Mauretania.*"

Let's bring back...

with a big smile, some of those drinks named for heroes and heroines and other idols of other eras. Did the great American flyer drink the **Charlie Lindbergh Cocktail**? Which film inspired the **Mary Pickford Cocktail**? Again, we don't know the answers, but you might like the drinks. This is the version of the Charlie Lindbergh given in *The Official Mixer's Manual* (Doubleday, $4.95): Stir together equal parts dry gin and Lillet with 2 dashes apricot brandy, 2 dashes orange juice and a couple of ice cubes. Strain into a glass and squeeze lemon peel over the top. Or for the Mary Pickford, shake 1 ounce light rum with 1 ounce pineapple juice, ¼ teaspoon Grenadine and ¼ teaspoon maraschino liqueur and cracked ice. Strain into a stemmed cocktail glass. And it's not even necessary that you recognize a name. We're not sure who she was, but nearly all the classic drink books carry a recipe for the **Mamie Taylor Cocktail:** Mix together the juice of half a lime with 2 ounces Scotch in a tall glass; add ice, fill with ginger ale and stir gently. (Some books even have a **Mamie's Sister**—the same drink made with the juice of a whole lime and 2 ounces dry gin.) Or, if you're of certain political persuasions, you might want to resurrect the **Roselyn Cocktail:** Shake together 2 dashes Grenadine, 1 ounce dry vermouth and 3 ounces dry gin with ice. Strain into a cocktail glass and squeeze lemon peel on top. (Yes, we realize the spelling is slightly different—but it's your intent that counts here.)

Let's bring back...

with yet another smile, some of those "absinthe substitute" drinks the Lost Generation tried to lose itself with. Many an imitation Lady Brett must have flamed her way through those years with these. . . . **The Absinthe Drip:** Pour 1½ ounces of an "absinthe substitute" into an Old Fashioned glass. Place a sugar cube in a tea strainer or (*Continued on page 154*)

IN THIS SECTION

- CHOCOLATE DESSERTS
- THE SOUFFLE
- MICROWAVING
- THE MICROWAVE KITCHEN
- NOBODY EVER TELLS YOU

CHOCOLATE
the irresistible temptation

A collection of choice recipes (for torte & mousse, cookies & cake) that will satisfy the most discerning, demanding sweet tooth

By HELEN McCULLY [ ] **"Chocolatl" has been beguiling tastebuds ever since Cortez took the precious little brown beans from Mexico to Spain. The Spaniards crushed the beans and sweetened them with honey and spices and kept the "divine drink" a big secret for over a hundred years. The first chocolates were made by the French and the first chocolate shop opened in London in 1657. But it wasn't until the middle of the 18th century that chocolate had completed the round trip back to the New World and the Colonists could share in the "new" New World discovery.**

Since then, no well-polished sweet tooth, American or European, has been able to resist the irresistible flavor of that culinary magic. Herewith, divine recipes with all the facts about chocolate and chocolate cookery ***(page 108).***

PATISSIER DIDIER'S GATEAU AU CHOCOLAT A LA NEW YORK*

Chocolate Génoise:
Butter
8 eggs
2 extra egg yolks
1½ cups sugar
¾ cup flour
6 tablespoons dark cocoa
Good pinch of cinnamon
Good pinch of baking powder
Good pinch of baking soda
4 tablespoons (½ stick) butter, melted

Syrup:
¼ cup sugar
1 cup water
1/3 cup Jamaica rum

Filling and frosting:
4 cups heavy cream
3 eight-ounce packages (one-ounce squares) semi-sweet chocolate

Garnish:
Chocolate curls (page 108)

To make the génoise: Cover the bottom of a 10-inch spring form pan with kitchen parchment. Butter the sides generously. Or use a deep 10-inch cake pan.

Combine the whole eggs and yolks with the sugar in the top of a large double boiler. Place over hot, *not boiling*, water. Cook, beating hard and constantly with an electric beater until *almost* hot. This is important. Test with your finger. Pour into electric mixer. Beat until stone-cold. Sift all dry ingredients together once. Sift over egg mixture. With a rubber spatula, fold in along with the melted butter.

Spoon into the prepared pan and bake in a preheated 350° oven for 35 to 40 minutes or until the cake springs back when touched with your finger or a toothpick or slender skewer inserted in the center of the cake comes out dry. Take from the oven. Run a knife around the edge of the pan. Remove the rim. Turn out on a rack. Lift off the bottom. Discard the parchment. Cool.

Meanwhile, make the syrup: Combine the sugar and water in a heavy saucepan. Cook over moderate heat until the syrup "spins a thread" when dropped from the tip of a spoon (230° on a candy thermometer). Cool, then stir in the rum.

To make the filling: Bring the cream to the boiling point in a heavy saucepan. Chop the chocolate fairly fine in the electric food processor or blender. Place in the bowl of the electric mixer. Add the hot cream and stir until the chocolate has melted. With the whip, beat at low speed until the mixture is cold and as thick as heavy cream. Refrigerate long enough for the filling to mound on a spoon.

To finish the cake: Cut in half, across, to make two layers. Spoon half the syrup over the top of the bottom layer, the remainder over the top of the second layer. Spread about half the filling over the top of the bottom layer. Cover with second layer. Frost the sides, then the top with filling. Garnish with chocolate curls.

*Patissier Didier, of New York's Le Périgord and Le Périgord-Park, created this fabulous cake, which has been acclaimed by one and all.

DIONE LUCAS' CHOCOLATE ROLL LEONTINE*

2 four-ounce bars sweet cooking chocolate
1/3 cup water
8 eggs, separated
1 cup superfine sugar
⅛ teaspoon salt
¼ cup cocoa
¾ cup *crème fraîche*
1 cup heavy cream
2 tablespoons sifted confectioners' sugar
½ teaspoon vanilla

Chop the chocolate into small pieces. Place in a small, heavy pan with the water. Stir over low heat until melted and smooth. Set aside. Cool slightly.

Line an 11 by 7-inch jelly roll pan with baking parchment, leaving about three inches overhang at each end. Set aside.

Combine the egg yolks with the superfine sugar and salt. Beat with an electric beater until very light and fluffy. Mix in the melted chocolate. Beat the egg whites in the electric mixer until they hold firm, shiny peaks when the beater is held straight up. With a wire whip, beat about a third of the whites into the chocolate mixture. Pour over the remaining whites and fold in with a rubber spatula. Spread the batter evenly in the prepared pan. Bake in a preheated 350° oven for 17 minutes. Let the cake stand for two to three minutes. Sprinkle with cocoa. Run a knife around the edge of the "roll." Dampen a fresh dish towel with cold water, wring out and then lay on top of the pan. Firmly holding the jelly roll pan and the dish towel, flip the pan over. Lift off the pan and discard the parchment.

Combine *créme fraîche*, heavy cream, confectioners' sugar and vanilla, in a bowl. Beat with an electric beater until it holds a shape.

Evenly spread the roll with the cream, leaving about an inch all around the edge to allow for spreading. Starting at the narrow end, roll up, pushing or urging with the towel. It may break but that seems to be par for this chocolate roll.

Once it's rolled, place seam-side down on a long board or tray large enough to hold it flat. Refrigerated, covered with Saran, it keeps for a few hours. If the ends of roll don't seem tidy, slice

them off before serving. *Note:* The Chocolate Roll can be frozen successfully.

* Adapted from *The Dione Lucas Book of French Cooking* by Dione Lucas and Marion Gorman (Little, Brown, $14.95).

PEARS HELENE

2 cups water
½ cup sugar
½ vanilla bean
3 firm ripe pears

Chocolate Sauce:
½ cup corn syrup
½ cup evaporated milk
2 tablespoons water
Grated rind of 1 orange
4 large sugar cubes
1 cup semi-sweet chocolate pieces
Vanilla ice cream

Combine water, sugar and vanilla bean in a large saucepan. Bring to a boil and remove from heat. Peel, cut in half and core the pears. Drop into the hot syrup as you work. Bring to a boil. Reduce heat. Simmer 15 minutes. Drain and cool.

To make the sauce: Combine corn syrup, evaporated milk and water. Bring just to a boil. Add orange rind, sugar cubes and chocolate pieces. Stir until sugar cubes have dissolved.

To serve, place a scoop of ice cream in each pear half and finish with the Chocolate Sauce.

BEST CHOCOLATE CHEESECAKES

We present here two of the best chocolate cheesecakes we have ever eaten. Gino Cofacci, an architect turned cook, supplies such prestigious restaurants as New York's Trattoria da Alfredo with many marvelous desserts. Marie Holman, from a family of splendid cooks, founded a "Cake Club" within Loeb Rhoades, the company with which she is associated. Make both the day before.

GINO COFACCI'S CHOCOLATE CHEESECAKE

1 tablespoon butter (about)
1¼ cups graham cracker crumbs
2 tablespoons sugar
4 tablespoons (½ stick) butter, melted
1 cup semi-sweet chocolate pieces
¼ cup Jamaica rum
2 packages (eight-ounce size) cream cheese, at room temperature
¾ cup sugar
½ cup commercial sour cream
1 tablespoon vanilla
4 extra-large eggs

Take a nine-inch spring form and cover the outside with heavy-duty foil, shiny side on the outside. Butter the sides and bottom of the pan.

First, make the crust: Combine the crumbs, sugar and melted butter (best done with your hands). Press the mixture on sides and bottom of pan. Refrigerate.

To make the filling: Melt the chocolate with the rum over hot, *not boiling*, water. Place the cream cheese in a bowl and beat with an electric beater until fluffy. Gradually beat in the sugar, sour cream and vanilla. Add the eggs, one at a time, beating hard after each addition.

Pour *half the batter* into a second bowl. Mix in the chocolate until smooth. Pour into the prepared pan. Add the "clear" batter. Then, with a fork, make "swirls" in the combined batters.

Bake in a preheated 325° oven for 50 minutes. Remove from the oven. Place on a rack to cool. Remove the side of the pan and refrigerate the cake overnight.

MRS. MARIE HOLMAN'S CHOCOLATE CHEESECAKE

18 chocolate wafers (about half of an 8½-ounce box)
4 tablespoons (½ stick) butter, melted
¼ teaspoon cinnamon
1 eight-ounce package (one-ounce squares) semi-sweet chocolate
3 extra-large eggs
1 cup sugar
3 packages (eight-ounce size) cream cheese, at room temperature
2 teaspoons cocoa
1 teaspoon vanilla
2 cups *crème fraîche*

Crush the wafers very fine in the electric blender, food processor or with a rolling pin. Measure 1 cup. Mix with the butter and cinnamon. Press on the bottom of an eight-inch spring form pan. Set aside.

Place the chocolate pieces in the top of a double boiler and melt over hot, *not boiling*, water.

Beat the eggs until frothy. Gradually add the sugar, beating constantly. Continue beating until the mixture is very thick and creamy. Set aside.

Place the cream cheese in the bowl of the electric mixer and beat until very light and fluffy. Add the egg mixture and continue to beat for about two minutes. Mix in the melted chocolate, cocoa and vanilla. Last of all, add the *crème fraîche* and beat on low speed until well mixed and shiny. Pour into the prepared pan.

Bake in a preheated 350° oven for about 60 minutes. The cake will be soft in the center and will have risen on the sides. It firms on cooling. Turn the oven off and allow the cake to cool slowly—with the oven door ajar one quarter for 10 minutes; then with the door half open, another 10 minutes; with the door all the way open, 15 minutes longer. Take from the oven and place on a rack to cool completely. Once pan is cold, refrigerate.

To finish and serve:
1 cup heavy cream
1 teaspoon vanilla
¼ cup sifted confectioners' sugar
1 square (one ounce) semi-sweet chocolate

Whip the cream until it holds soft peaks. Add the vanilla and sugar. Beat until the cream holds firm peaks. Place in a pastry bag with a star tube. Decorate cake top. Garnish with chocolate curls (*page 108*).

CAFE TARTUFO'S TARTUFO DI TARTUFO

Cafe Tartufo, 1081 Third Ave., is one of the newest and most interesting restaurants to come on the New York scene. Its fresh menu is essentially a modern interpretation of classic Italian dishes presented in an *avant garde* atmosphere designed by Charles Mount.

3 cups rich chocolate ice cream
1 box (3½-ounce size) glacé cherries
¼ cup Cheri-Suisse liqueur
2 packages (eight-ounce size) unsweetened chocolate
2 cups heavy cream
4 tablespoons superfine sugar
¼ teaspoon pure vanilla
6 pirouette cookies

Two days before serving this incredible dessert, cut the cherries in half and marinate in the Cheri-Suisse at room temperature; chop the chocolate into very small pieces (easily done in the electric food processor) and refrigerate.

One day in advance, with a No. 10 ice cream scoop, make six ice cream balls and place in individual dishes. Insert in each of the balls 6 halves of the marinated cherries. Roll each ball in the chopped chocolate, coating thoroughly.

Place the Tartufos in the freezer (zero temperature) overnight. (If you like, they can be stored for a week.)

To serve, whip the cream, flavoring it with sugar and vanilla. Attach a large star tube to a pastry bag and fill the bag with the cream. Pipe a dollop of the cream into the center of a chilled dessert plate. Place a Tartufo in the corner of the cream and top with a big "cap" of whipped cream. Sprinkle with finely chopped chocolate and then stick a pirouette into the cream. Absolutely fantastic.

FANTASTIC CHOCOLATE COOKIES

8 tablespoons (1 stick) butter, softened
1 cup light brown sugar, packed
2 eggs, lightly beaten
2 squares (one-ounce size) semi-sweet chocolate, melted
1½ cups all-purpose flour
¼ teaspoon salt
¼ teaspoon baking soda
1 teaspoon baking powder
½ cup buttermilk
½ cup chopped nuts (walnuts, almonds or pecans)

Frosting:
1½ cups sifted confectioners' sugar
4½ teaspoons cocoa
2 tablespoons butter, melted
¼ teaspoon vanilla
Milk

To make the cookies: Work the butter and sugar together with your hands or an electric beater. Stir in the eggs and chocolate. Sift the flour, salt, soda and baking powder together. Add to the butter mixture, alternating with the buttermilk. Finally, stir in the nuts. Drop the batter by teaspoons onto baking sheets. Bake in a preheated 325° oven for 10 minutes. *Frost the cookies while they are still hot from the oven.*

To make the frosting: Mix sugar, cocoa, butter and vanilla together. Then stir in enough milk to make spreadable. Makes loads. (*Continued on page 106*)

THE SOUFFLE

By JACQUES PEPIN □ **Soufflé, from the word blow, puff, breathe, always refers to an airy, light texture that, although customarily hot, can also be cold, lukewarm, even cold and rolled. As a verb, the word describes any light concoction. As a noun, it portrays an elegant or ethereal dish.**

A soufflé is usually made of a base mixture into which beaten egg whites are folded. As the soufflé bakes, the air beaten into the egg white in the form of little bubbles expands and pushes the soufflé to magnificent heights. Cold contracts beaten egg whites; heat expands them—thus, a soufflé falls if allowed to cool.

There are three basic soufflé preparations, not counting the cold soufflés, or mousses—which are make-believe soufflés, not baked, and cannot either rise or fall, obviously.

The first, most common mixture is the cream sauce (*Béchamel,* in French) made of butter, flour, milk and egg yolks. For an entrée, salt, pepper and a flavoring such as cheese are added to the sauce before the beaten egg whites. For a dessert, the sauce is flavored with sugar, vanilla and a liquor before the egg whites.

The second method does not use flour or milk, but only a purée of the chosen main ingredients. An entrée can be made of a purée of mushrooms, fish or meat lightened with beaten egg whites. A fruit soufflé is most flavorful and light done this way—for example, a purée of raspberries or apricots combined with sugar, cooked to a very light caramel stage, and combined with the egg whites. Many cooks combine both methods and mix cream sauce with the purée of the flavorings before adding the egg whites. It is a question of personal preference.

A soufflé, usually hot, can also be cold, lukewarm, even cold and rolled

The third and lightest preparation, used for *omelette* soufflés (so called because of the shape), involves only sugar, egg yolks and beaten egg whites. Liquor-soaked lady fingers or sponge cake can alternate in layers in the mixture. It is the lightest soufflé and also the fastest to cook, rise and deflate.

A soufflé can be unmolded after it is cooked and served with a sauce. It can also be allowed to cool and deflate before unmolding and served as a light pudding enhanced with a purée of fruit as a sauce. The mixture is sometimes spread on a cookie sheet in a thin layer, cooked, cooled, stuffed and rolled into an extremely light and tender rolled cake. The temperature and the timing are important. Soufflés should be baked at moderate temperatures so the heat can penetrate the mixture uniformly and make it rise evenly. The cooking time will vary depending on the density of the mixture. A chocolate soufflé is tight and well-bodied and will require less baking than a cheese soufflé.

Here are some important points:

1. If the whites are overbeaten and the bases too thick, soufflés will split.
2. Soufflés run if the bases are too light.
3. Cooked too fast, soufflés rise unevenly.
4. The base should be lukewarm when the whites are added. Too cold, the mixture will be grainy and uneven. If too hot, it will cook the whites before baking and the soufflé will split.
5. If the equipment, whip and bowl, used for beating the whites is not immaculate, the whites will not beat up properly.
6. If particles of yolks are in the whites, they will not beat up properly.
7. If the egg whites are too cold, they will not expand into the right volume.
8. If the egg whites are beaten into the base instead of folded in, the mixture will lose volume and become too dense.
9. Speed is most important. The egg whites must be combined with the base sauce as fast as one can possibly manage. If the egg whites are allowed to stand after being beaten, they will rapidly become grainy and break down—and the soufflé will split during baking.
10. Approximately a third of the egg whites should be beaten into the base sauce with the whip. This lightens the mixture and lets you combine remaining whites easily with a spatula.
11. The soufflé mold should be buttered, coated with flour, sugar or cheese, depending on flavorings, and refrigerated. Coldness helps soufflés rise evenly.
12. A baking sheet under the soufflé mold provides an even distribution of heat during baking.
13. The size of the mold is important. The mixture should fill the mold to the rim. A soufflé mold that's half full will look just full after baking, even if the mixture has risen properly.
14. A soufflé should go from the oven directly to the table. Seat your guests eight to 10 minutes in advance.
15. Preheat the oven.
16. Make the soufflé too small, rather than too large. A great quantity of mixture doesn't cook evenly.
17. An unlined copper mold, because of the chemical reaction between the raw copper and the egg whites, will give the most volume to the egg whites. A dash of salt, lemon juice or cream of tartar achieves the same effect if you don't have a copper bowl. Use stainless steel or glass, but not aluminum, which discolors whites and keeps them from reaching the right volume.
18. If the soufflé is cooked, as in our photograph, in a Corning glass soufflé dish, reduce cooking temperature 25°.

One important factor in making soufflés, usually overlooked, is that a soufflé can be combined up to two hours before cooking. As we noted, egg whites cannot be held, even for a few seconds, after beating, but after they are combined with the base sauce, the mixture can be poured into the soufflé mold and will be safe at room temperature (or even refrigerated) for a while. For a dessert soufflé, time your menu so guests are eating main course or salad when soufflé goes in oven.

For your first attempt, try making a cheese soufflé because it is the least delicate of the souffles. Note: the chocolate soufflé does not use a cream sauce mixture. The chocolate is thick enough and has enough body.

Recipes

SOUFFLE AU FROMAGE
(Cheese Soufflé)

Butter a 1½-quart soufflé mold, making sure you coat the curve at the bottom. Add a couple of tablespoons of flour. Holding the mold in your hands, roll it around and around so that the sides and bottom are evenly but lightly coated. Turn upside down and give it a good bang to get rid of any excess flour. Refrigerate the mold. It is important to have the mold well coated and cold if you want your soufflé to rise straight up.

3 tablespoons sweet butter
3 tablespoons flour
1 cup milk
½ teaspoon salt
Dash of freshly ground pepper
Dash of freshly grated nutmeg
4 whole eggs, separated
3 extra egg whites
¾ cup freshly grated Gruyère or Emmenthal cheese
1 slice Swiss cheese, cut into diamonds

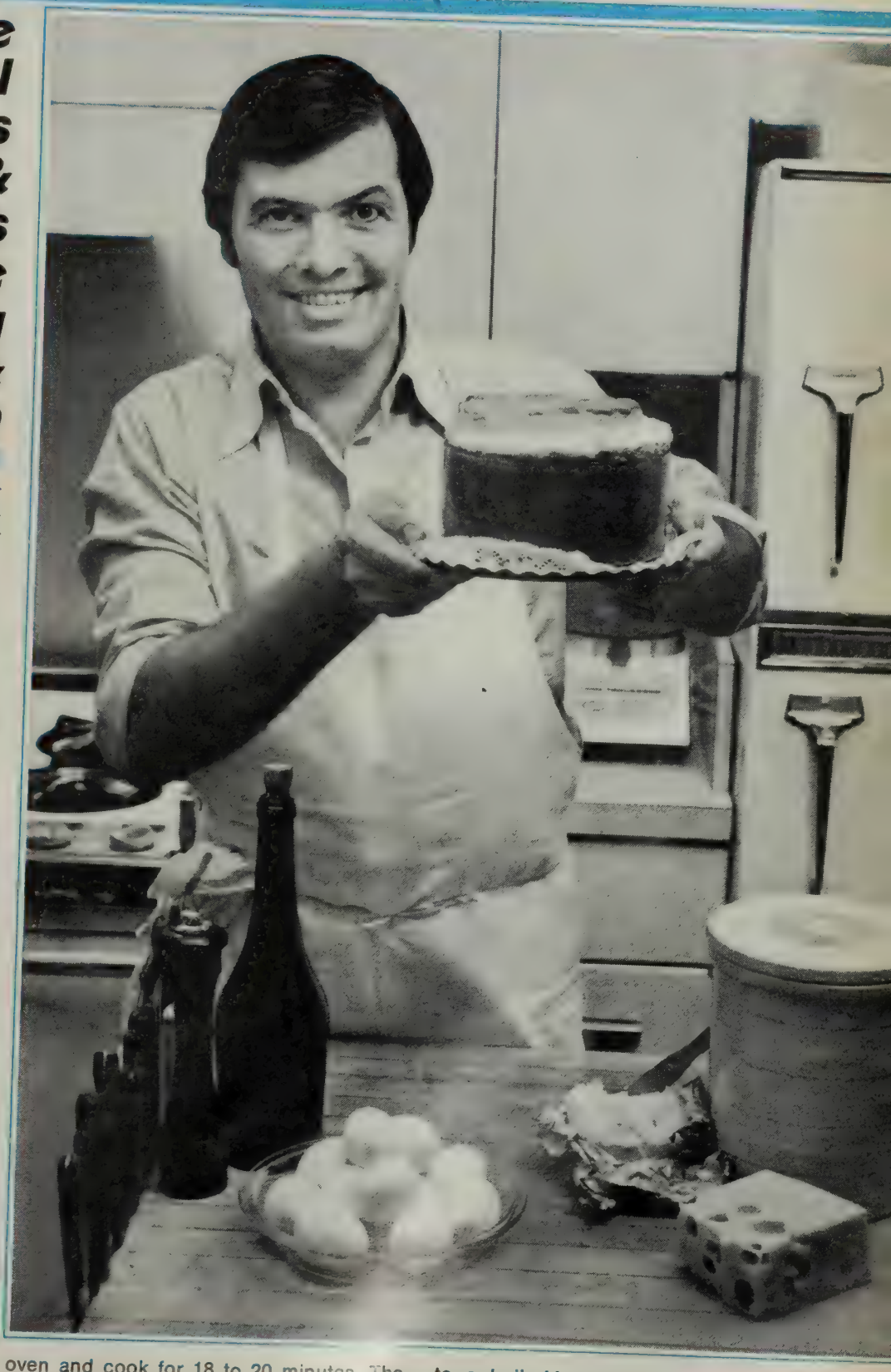
Melt the butter in a very heavy saucepan over low heat. Stir in the flour and cook slowly, stirring constantly, until the butter and flour froth (about three minutes) without browning. Take off the heat and add the milk, salt, pepper and nutmeg, whipping constantly with a wire whisk. Bring to a boil, still whipping. Take off the heat and cool for five minutes. Add the egg yolks, one at a time, whipping vigorously after each addition.

With a rotary or electric beater, whip the 7 egg whites until they hold firm, shiny peaks when the beater is held straight up. Using the whip, beat about ⅓ of the whites into the yolk mixture. Add the grated cheeses and fold in the remaining whites.

Pour the batter into the prepared mold, smooth the top with a metal spatula, and arrange the cheese diamonds on top.

HOW TO MAKE IT RISE TO THE OCCASION

The House Beautiful Chef relates the pleasures & the pitfalls involved in the creation of a most delicate & delicious dish



DAN WYNN

Place on a baking sheet in a preheated 400° oven. Bake for 20 to 25 minutes. For a firm rather than a creamy center, bake an additional five minutes.

SOUFFLE AU CHOCOLAT
(Chocolate Soufflé)

Soufflé:

Butter
5 tablespoons sugar
4 squares chocolate (three one-ounce semi-sweet chocolate squares and one one-ounce unsweetened chocolate square)
½ cup milk
4 large eggs, separated
2 additional egg whites

Rum Sauce:

Make the sauce first, so it will have time to get cold.

1½ cups milk
2 teaspoons cornstarch
1 teaspoon pure vanilla
2 egg yolks
¼ cup sugar
2 tablespoons Jamaica rum

TO MAKE THE SOUFFLE

Butter and sugar a five- to six-cup soufflé mold and refrigerate. Melt the chocolate in a double boiler over simmering water. Combine the chocolate and milk. When the mixture is smooth, add the yolks, one at a time, beating them in with a whisk. Keep the mixture lukewarm in the double boiler. Beat the egg whites until soft, then add 3 tablespoons of the sugar and keep beating until stiff, but not too hard. Place one third of the mixture on top of the chocolate and mix in with the whisk. Fold the remaining whites into the chocolate with a rubber spatula.

Pour the mixture into the soufflé mold —it should reach to the rim of the mold. At this point, the soufflé can be kept for a good hour at room temperature.

At baking time, place the soufflé mold on a baking sheet in a preheated 375° oven and cook for 18 to 20 minutes. The soufflé should still be moist in the center. Sprinkle with confectioners' sugar and serve immediately with the cold Rum Sauce on the side. Serves six.

TO MAKE THE SAUCE

Place the milk, vanilla and cornstarch in a saucepan. Mix with the whisk and bring to a boil. Meanwhile, combine the egg yolks and sugar in a bowl and work for two to three minutes with the whisk until the mixture is light, fluffy and pale yellow in color. Pour the boiling milk mixture directly over the yolks, then mix with the whisk to combine it well. Seal with Saran Wrap and let cool. When the mixture is cool, add your rum to it, then refrigerate.

Tom Tryon entertains

'GIVE OF YOURSELF



By CARMINE PORCELLI □ Wait, wait —don't look at the pictures yet. Tom Tryon has spent his professional life creating images. Now try to conjure for yourself your own visual image of Tom-Tryon-as-Host.

Perhaps you'd envision an evening of strait-laced formality and solemnity, if your strongest impression of his acting career is his role as *The Cardinal.* Or maybe, if you've read *The Other* or *Lady*, you'd think of him as the tweedy and thoughtful author surrounded by gothic shadows and stacks of paper denoting the next novel in the writing. Ah, well, so our minds run in tracks. Actually, if you want to continue with the visions game, Tom-Tryon-as-Host might be likened more to a Fred Astaire flick, the star relaxed, smiling, debonair, leading his guests into a black-and-white dining room of glittery Art Deco sophistication and romantic candlelight—but without the music.

'I don't believe people who say they can't cook'

The no-music note is not just a part of our game. For Tom Tryon

& ENJOY'

is a host with very firm ideas on what makes a party successful—and one of his own rules is that he never plays music during dinner. "I want to hear what everyone has to say. Music during dinner takes away from the flow of conversation, but I do usually have music when we're

'Music at dinner takes away from the conversation, but I have music in the library'

in the library after dinner."

Freedom to entertain more often is, he notes, a sideline benefit of his switch from acting to writing. "When I was in the movie industry, I was always on location and never had time to enjoy my home. I love being in my home more than anything else and find great pleasure in sharing it with friends."

Though he hasn't cut all connections with the movies—he is involved with the production of the filming of his book *Crowned Heads* and "very excited about being on the other side of the camera"—his moving to New York also brought changes in his entertaining style. "In Hollywood, all you talked about was the movies. After a while, you were starving for some other conversation. In New York the conversation is so much more interesting. Even more than that, one has to plan time better here, because people are busier and more involved with many activities, and there is much more attention paid to the details of entertaining."

He himself attends to most of the details of his dinner parties, always has lots of candles —"They make the women look so beautiful and they add so much drama to an evening"— and likes to set a lovely table. But he firmly believes that "no one should let things like plates that don't match keep him from entertaining. There was a time when I didn't have beautiful objects, but that didn't stop me—I just filled the house with flowers and entertained anyway. Put together what you do have and enjoy sharing that with your friends in your home."

Quite at home in the kitchen, he thinks the microwave oven is "the best timesaver in the world. Even without that, I don't believe people who say they can't cook. If you follow a good cookbook then the dish has to turn out. If you buy a good lamb roast and time it properly and make sure to have a knife that's sharp, what could go wrong?"



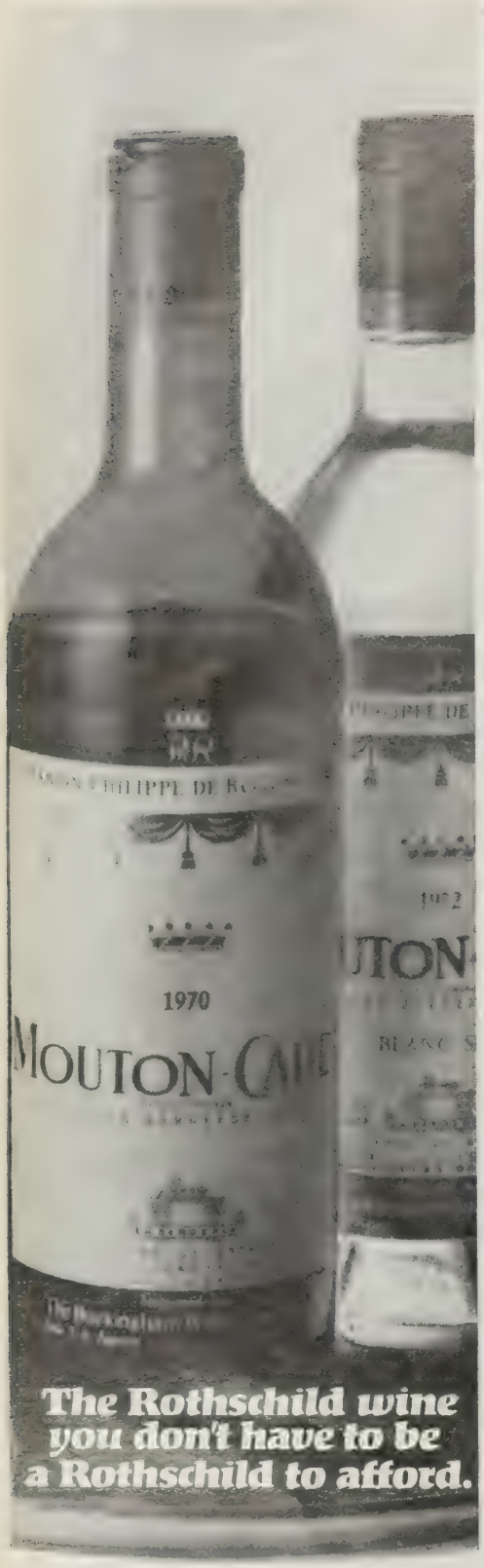


'Candles make women look beautiful'

Basically, Tryon adds, all of his entertaining philosophy can be summed up into three rules: Be relaxed, give of yourself and enjoy. "From the moment I open the door to the last goodbye, I put my guests first. I try to plan and do all the necessary work before everyone arrives. If it's a small dinner and I'm doing it all myself, I try not to be away from the table for too long, but my friends can certainly take care of themselves if I'm gone five or 10 minutes—that's part of their job as guests. And if there are little things your guests can do when you have to be in the kitchen a few minutes—like filling their own glasses—it makes an evening even cozier."

FELICIANO

Wh[illegible] Tryon (*above*) "didn't have beautiful objects. I [illegible] house with flowers and entertained anyway." [illegible] actor-turned-author has a host's galaxy of [illegible] sparkly accessories and sets them out in starry [illegible] a dramatic dining room of arch-topped mirrors and glossy black walls (*near left*). And always there are candles, "lots of candles," to add the ultimate romantic touch to this stunning interplay of crystal and silver, tall candelabra and finely crafted birds around the coral in a silver container (*top left*).



The Rothschild family is famous for making the most expensive fine wines in the world.

But two of Baron Philippe's favorites are fine wines that don't happen to be expensive: Mouton Cadet Red, and Mouton Cadet White.

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Extraordinar[illegible] at surprisingly ordinary pri[illegible]

MOUTON CADET
Red and White

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SOLE U.S. AGENTS, NEW YORK, N.Y.

MICROWAVING— 20 YEARS AFTER THE 'REVOLUTION'

By NANCY CRAIG □ As with many scientific developments, Tappan's introduction of the first microwave range 20 years ago was accompanied by great fanfare proclaiming a "revolution" in home cooking equipment. But just as with other technological developments, it's taken a second generation of advancements and refinements for the full potential of this appliance to be realized.

Revolutionary though they were, those first microwaves had high cost and limited uses—too high and too limited to interest many homemakers. By 1967, when the Amana Co. introduced the countertop "Radarange," the microwave's convenience and time-saving features were becoming increasingly apparent. It is, though, only within the past three to five years that changing lifestyles and the advance of microwave technology have brought microwave cooking into real focus: offering good cooking as well as convenience, a saving of time and energy and money.

Many of the early "cook and defrost" units are still available and answer a need for defrosting food or for heating or cooking some convenience foods. But today's advanced models go much further, with variable power to let you simmer a stew or bake a delicate quiche in a microwave oven. By tailoring the cooking speed to the food, you can get better results than ever before.

Models are available now that cook by temperature or by time—or both ways. Some top-of-line examples have "brains" or memory controls, made possible by the same type of tiny chip used in calculators and digital clocks. Instead of dials and buttons, these have time and function pads that activate the oven to go from defrost to cooking functions, plus a beep to announce when cooking is completed. One touch-programmed model has three memory levels: It defrosts and cooks according to choice, then keeps food warm when cooking is completed.

The first models were too costly and too limited to interest many cooks

More than 30 manufacturers market microwave ovens today, and some offer as many as 10 different models. Here's what to expect from top-of-the-line examples from leading manufacturers.

Deluxe models of countertop ovens that may be plugged into any 108 or 110 volt outlet offer variable cooking speeds and either manual or automatic settings for cooking by time or by temperature or both. Some have meat probes, similar to the meat thermometers used in conventional ovens. Others have probes especially designed to cook any food to a precise temperature, then automatically turn off the oven.

Countertop microwave ovens with computerized touch controls that cook automatically are available from Amana, Litton, Magic Chef and Tappan. Each of these has exclusive features, such as Amana's "Radarange" Power Shift, a control that tailors the cooking speed to the food—and adjusts it during cooking. ***Litton's "Memorymatic" model permits a choice of 10 pre-set power levels (or any between)*** to match cooking speed with the food. It can be programmed to defrost, warm, braise, simmer, sauté, bake, roast, reheat or cook on high, automatically.

Frigidaires' top microwave oven provides three cycles with a selector for "fast-cook," "slow-cook" and "defrost." The new General Electric JET 90 countertop model includes an "Automatic Chef" control, a temperature probe that is inserted into the food for desired internal temperature. When the food is ready, the oven turns itself off and signals the fact.

Magic Chef's top-of-line countertop model with touch programming has three memory levels. You can program three different sets of cooking instructions at once, or automatic operation for nearly five hours. An automatic thermometer probe permits cooking by temperature as well as by time, and its read-out panel lets you know what's happening—how much cooking time is left, when the food is nearly done, if there have been any changes in food temperature.

Now the appliance offers both quick cooking and good cooking

To insure even cooking, it is usually recommended that foods be turned or re-positioned once or twice during microwave cooking. To save your effort, the Sharp Co. has an oven equipped with a carousel turntable that continuously rotates during cooking. This oven also has a built-in recipe guide suggesting the best settings for commonly prepared foods.

One Panasonic "Multi-Matic" model has both manual and automatic controls. A few countertop models—from Sharp, Tappan and Thermador—include browning elements for giving food a "finished" look. Others use a browning platter.

Ranges that include separate conventional and microwave ovens are made by a number of firms, including Amana, Caloric, General Electric, Litton, Magic Chef, Modern Maid, Roper, Sharp, Tappan and others. Ones by Amana, Magic Chef and Tappan have computerized touch controls.

It is news that you now can have a gas range that includes a microwave oven in addition to the usual gas oven. Modern Maid and Tappan make this type of range. Both General Electric and Thermador offer built-in combinations with conventional and microwave oven. G.E. combines a microwave oven with "Automatic Chef" temperature control with its conventional self-clean oven at the bottom. Thermador has a unit with built-in conventional electric oven, plus a microwave oven plus a "Stay-Hot" oven. New is Thermador's "Thermatronic II," a double-oven "Micro-Thermal" appliance that cooks five ways: (*Continued on page 112*)



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CHOCOLATE

Continued from page 99

TOLL HOUSE COOKIES

Approximately 50 years ago, Mrs. Wakefield, the proprietress of the Toll House Inn in Whitman, Mass., added semi-sweet chocolate to the all-American Butter Drop-Do cookie and a new cookie was born. Here is the original recipe.

2¼ cups all-purpose flour
1 teaspoon baking soda
1 teaspoon salt
1 cup (2 sticks) softened butter or shortening
¾ cup granulated sugar
¾ cup firmly packed brown sugar
1 teaspoon vanilla
½ teaspoon water
2 eggs
1 12-ounce package semi-sweet chocolate pieces
1 cup coarsely chopped nuts

Sift flour, baking soda and salt together. Set aside for the time being.

Combine butter, both sugars, vanilla and water in the bowl of the electric mixer and beat until creamy. Beat in eggs, one at a time. Sift in flour mixture; stir in the chocolate pieces and nuts.

Drop by well-rounded half-teaspoonfuls onto greased cookie sheets. Leave space for spreading. Bake in a preheated 375° oven for 12 minutes. Makes about 100.

JOSEPH CIVITA'S* MOUSSE AU CHOCOLAT

1½ bars (four-ounce size) sweet cooking chocolate
3 tablespoons cream
3 tablespoons sweet butter, melted
6 tablespoons superfine sugar
1 tablespoon Cognac
4 eggs, separated
1 extra egg white
Pinch of salt
Garnish:
Whipped cream
Chocolate curls (*page 108*)

Combine all ingredients *except the eggs, egg white and salt* in the top of a double boiler over hot, *not boiling,* water. Stir until the chocolate has melted. Take off the heat. Add the egg yolks, one at a time, beating hard after each addition.

Beat the egg whites with a pinch of salt in the electric mixer until they hold firm, shiny peaks when the beater is held straight up. Fold into the chocolate mixture with a rubber spatula. Spoon into five or six serving glasses. Garnish with whipped cream and chocolate curls.

*Civita is culinary arts consultant at Abraham & Straus, Brooklyn, N.Y.

MILK CHOCOLATE FROZEN MOUSSE

1 milk chocolate bar with almonds (8½-ounce size), cut up
¼ cup water
2 eggs, well beaten
1 cup heavy cream, whipped
Garnish:
Whipped cream
Shaved sweet chocolate

Combine the chocolate and water in top of a large double boiler. Melt over hot, *not boiling,* water. When chocolate is melted, stir until smooth. Take off the heat. Gradually add the eggs, beating constantly and thoroughly. Place back over hot water and cook, stirring constantly, for about two minutes. Cool. Add the whipped cream to the chocolate mixture and fold in with a rubber spatula.

Pour into a refrigerator tray and place in freezing compartment until firm but not hard. This will take several hours. Twenty minutes before serving time, take from freezer and place in refrigerator.

To serve, spoon the mousse into individual serving dishes. Garnish them with whipped cream and shaved sweet chocolate (*page 108*). Serves four to six.

POTS DE CREME

2 cups light cream
2 four-ounce bars sweet cooking chocolate, grated
Good pinch of salt
6 egg yolks
1 tablespoon Jamaica rum

Combine cream, chocolate and salt in a heavy saucepan. Place over low heat and cook, stirring constantly, until thoroughly mixed and just to a boil. *Do not boil.*

Beat the egg yolks slightly with an electric beater or mixer. Add the hot chocolate, beating constantly and hard. Cool. Stir in the rum.

Pour into *pots de crème* or large bowl. Refrigerate until firm. Serves six to eight.

CHOCOLATE DESSERT WAFFLES

1 package (six-ounce size) semi-sweet



chocolate pieces
⅓ cup vegetable shortening
1 cup all-purpose flour
1 teaspoon baking soda
¼ teaspoon salt
2 eggs
½ cup sugar
½ cup milk
Confectioners' sugar
Vanilla ice cream

Combine chocolate and shortening and melt over hot, *not boiling,* water. Meanwhile, mix flour, baking soda and salt.

Beat the eggs in a large bowl with an electric beater until thick and lemon-colored. Gradually add sugar, beating constantly. Stir in the flour mixture alternately with the milk. Stir in chocolate mixture thoroughly.

Bake in waffle iron according to manufacturer's directions.

To serve, sift confectioners' sugar over each waffle and top with vanilla ice cream. Makes 12 waffles.

CHOCOLATE SAUCE SUPREME

3 squares (one-ounce size) unsweetened chocolate
½ cup sugar
½ cup water
Dash of salt
Dash of cinnamon
½ teaspoon vanilla
½ cup heavy cream

Melt the chocolate in the top of a double boiler over hot, *not boiling,* water. Combine sugar and water in a separate saucepan. Bring to a boil, then continue boiling five minutes. Cool both chocolate and syrup to room temperature.

Stir the syrup into the chocolate thoroughly. Add salt, cinnamon, vanilla and cream. Serve hot or cold over ice cream. Makes 1½ cups.

To reheat, place container of sauce in hot water for several minutes. If sauce is too thick, thin with a little cream.

HOW TO MELT CHOCOLATE

Over hot water: Place chocolate in top of double boiler. Heat over hot, *not boiling,* water 10 to 12 minutes. Or use a saucepan set in a pan of hot water.

In liquid: In some recipes, the chocolate may be melted with the shortening or in the milk or water over very low direct heat while being stirred constantly. If necessary, beat chocolate mixture until thoroughly blended and smooth.

In oven: While oven preheats, or if it has been turned off but is still warm, set the wrapped or unwrapped squares on a pan or piece of foil in the oven until melted. Obviously, oven should not be too hot. Nor should the chocolate be left in oven too long a time.

Over very low direct heat: Unwrap the chocolate and place in a small saucepan over *very* low heat or over a Flame Tamer. Stir constantly until chocolate melts. Or set over a pilot light or on an asbestos mat over very low heat and stir chocolate occasionally. Remove from heat as soon as the chocolate melts.

For candy-dipping and glazes: To keep the chocolate glossy, always place over hot water and heat only until *partially* melted; then remove from the water and stir until chocolate is entirely melted.

HOW TO STORE CHOCOLATE

Keep chocolate in a reasonably cool place—below 75°F. At high temperatures, the cocoa butter melts and the chocolate does lose some of its fine flavor, appearance and shape. But if chocolate grays in color, cocoa butter has merely risen to top. Neither flavor nor quality is impaired.

HOW TO SALVAGE "TIGHTENED" CHOCOLATE

If, by chance, a few drops of water get into the melting chocolate, add one to two tablespoons of vegetable shortening (*not* butter, which contains moisture) and stir until chocolate has reliquefied.

CHOCOLATE AND LIQUIDS

If two tablespoons of a liquid such as water, spirits, coffee, fruit juice, etc.—in short, whatever the recipe calls for—are added to the melted chocolate, it will not "tighten," as with a few drops.

ABOUT REFRIGERATING CHOCOLATE DISHES

Unless the recipe calls for it or the recipe is made with egg yolks or fresh coconut or the temperature is catastrophic, it is preferable not to refrigerate chocolate dishes. If that is necessary, always cover securely with Saran or foil. In any event, to taste its best, the dish should be at room temperature to serve.

HOW TO GRATE CHOCOLATE

First of all, the chocolate must be firm. The three ways are: 1, with (*Continued*)



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CHOCOLATE TEMPTATIONS

Continued

a Mouli grater; 2, with a regular hand grater (stand-up type or flat); 3, in the electric blender or electric food processor.

HOW TO SHAVE CHOCOLATE FOR GARNISH

Take squares of firm chocolate and shave with a swivel-bladed vegetable peeler.

HOW TO MAKE CHOCOLATE CURLS

The chocolate should be at room temperature. For *large curls,* carefully draw a swivel-bladed vegetable knife across the broad, flat side of the square; for *small curls,* draw the peeler across the side of the square. To avoid breaking the fragile curls, lift with a wooden toothpick.

MEANING OF MOCHA IN COOKERY

Originally, mocha was a variety of coffee from Mocha in the Yemen district of Arabia. In cookery, it has come to mean a combination of coffee and chocolate, due, we assume, to some inspired cook who once combined the two and named the combination mocha. It is especially delicious because the coffee accents the flavor of chocolate.

FACTS ABOUT CHOCOLATE AND CHOCOLATE COOKERY

The cocoa bean, from which both chocolate and cocoa are derived, is botanically known as *Theabroma cacao.* Obviously, the spelling of cocoa is an English corruption of cacao. "Nibs," the meat of the cacao beans, contain more than 50% cocoa fat, from which the chocolate liquor—the base of all chocolate products—is extracted. Of the many varieties of chocolate and cocoa on the market, those of interest to the home cook are:

Unsweetened or baking chocolate. Actually bitter chocolate, which is the way it is designated in England and European countries. You may also find it abroad as "chocolate liquor." It is available in eight-ounce packages of one-ounce squares.

Semi-sweet chocolate, also known as bittersweet. It is available in six- and 12-ounce packages of one-ounce squares.

Semi-sweet chocolate morsels, chips or bits are available in 12-ounce bags that measure two cups exactly.

Sweet chocolate, generally available in bars weighing four ounces, has more sugar than semi-sweet. This chocolate can be used for both eating and cooking. In recipes it is commonly referred to as sweet cooking chocolate.

Milk chocolate. Milk chocolate is made from cocoa butter, with the addition of chocolate liquor, milk, sweetening and often flavoring. Available in 11½-ounce packaged morsels and generally considered an eating chocolate, it can be used as a cooking ingredient. Milk chocolate should always be melted if used in cooking and should be substituted in recipes calling for semi-sweet chocolate —*only if melted.*

Cocoa. There are three types: breakfast cocoa, with at least 22% cocoa butter; cocoa, which can have a range from 10% to 22% cocoa butter, and low-fat cocoa, with less than 10% cocoa butter. Obviously, the higher the cocoa butter content, the richer the finished food.

Unsweetened baking chocolate flavor. Semi-liquid, it does not require melting or measuring. Each package contains eight one-ounce packets that you tear open and squeeze. Each packet can replace one one-ounce square of unsweetened chocolate.

Chocolate syrup. This is a combination of chocolate, cocoa and liquid sweeteners such as sugar and/or corn syrup and other flavoring. Depending on the manufacturer's formula, this is generally used as a sauce over ice cream, mixed with milk as a drink or used to flavor ice cream sodas.

Chocolate-flavored baking chips. A blend of cocoa and vegetable oil in place of cocoa butter with sweetening added, the chips soften slightly during baking but hold their shape. They are available in 12-ounce packages.

If you would like to enlarge your chocolate cooking prowess, here are two excellent booklets: *Sweet Treats,* recipes from Nestlé, is a collection of splendid recipes with full color illustrations. For your free copy, write to The Nestlé Co. Inc., Box HBS, 100 Bloomingdale Rd., White Plains, N.Y. 10605. For *Baker's Chocolate and Coconut Favorites,* a 72-page booklet in color and black and white, send $1 for each copy in checks or money orders (do not send cash or stamps) to General Foods, P.O. Box 3154, Kankakee, Ill. 60901. ■

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

Are any American foods available n metal tubes?

One only—anchovy paste, which is packed by half a dozen food companies. All others are imported and include Moutarde Dijon (France), Smoked Cod Roe Caviar Paste (Norway), Italian Anchovy Paste (Italy), Cod Roe Caviar Paste (Sweden) and Keavir med Dill (Caviar with Dill, Norway). It's interesting that U.S. food processors haven't done more with metal tube packaging, because it is safe, sanitary, airtight, light-proof, foolproof, handy and unbreakable. Further, it keeps food fresh and pure. In Switzerland you can buy caviar, cheeses, fish and meat spreads; in Germany, butter, mayonnaise, catsup, mustard and horseradish. Other tube-packed foods available to the European housewife are tartar sauce, smoked salmon pâté, anchovy pâté, honey, chocolate syrup, coffee cream, tomato paste and condensed milk. The collapsible metal tube (that's what your toothpaste, hand cream, etc., come in) was invented by John Goffe Rand, a prominent American portrait painter, to preserve and keep his leftover paints. This information came from the Metal Tube Packaging Council of North America.

re potato starch and potato flour e same thing?

No. They are both derived from potatoes but the difference is very basic. The starch is literally that—starch washed from the processed potato and dried. Potato flour is made from cooked potatoes that are dried and ground into flour. Both are used in baking and also, in many dishes, as thickening agents. If they're used as thickeners, remember that like arrowroot, both the starch and flour reach their maximum thickness at 158° to 175° on a thermometer and further heating causes very marked thinning. One tablespoon of potato flour or starch is the equivalent of two of all-purpose flour.

re rose water extract and rose ater the same thing?

No. We queried Fritzsche-D & Co., manufacturers of fragrances, and were told that "rose extract is a solution of rose in alcohol with a small amount of added water; rose water, on the other hand, is a saturated solution of the odorous principles of rose flowers prepared by distillation." Obviously, rose extract is stronger than rose water. Rose water is used in Medieval cooking as well as in African and Middle Eastern, and you'll find it into it in some English cake recipes. It is used widely in France as a face lotion because of a slight astringency. Caswell-Massey, on Lexington Avenue at 48th Street, New York City 10017, is one of the few stores that regularly carries both rose water and rose extract.

"All right," I said. "I'll do something different with my pork chops." So I added a blend of two rices with different herbs and seasonings.



What a success.



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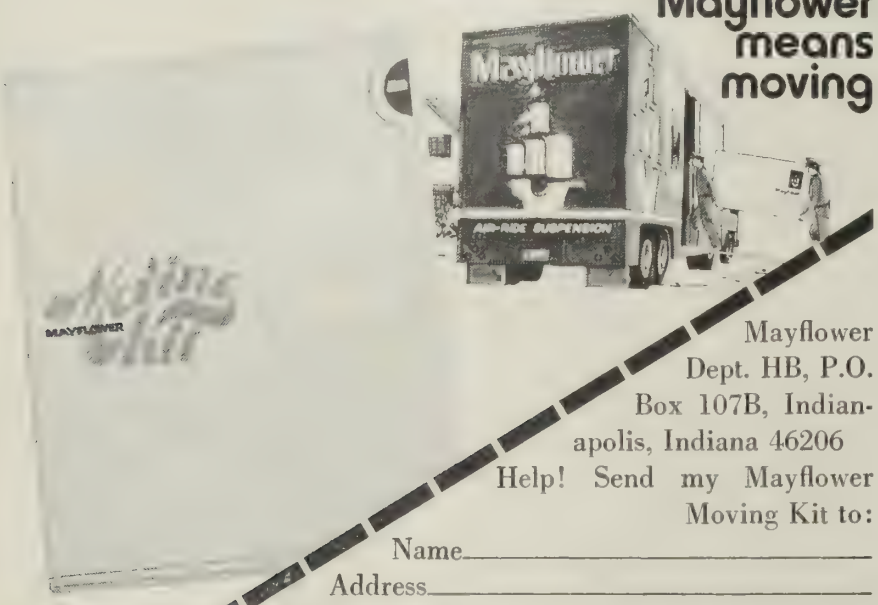
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FOOD&DRINK

THE MICROWAVE KITCHEN

By HELEN McCULLY

About a year ago, Mrs. Shirley Cytron-Gorden opened the Microwave Oven Workshop in Los Angeles. A microwave enthusiast, Mrs. Cytron-Gorden has been working in the field for about 20 years. Her classes take students, step by step, from innocents to sophisticated microwave cooks. (She also gives classes in low-calorie and ethnic cooking.) For further information, write to her at 10988 W. Pico Blvd., Los Angeles 90064.

We give you here two recipes from Mrs. Cytron-Gorden's repertoire.

STUFFED MUSHROOMS STROGANOFF

Cooking time—high speed—6½ to seven minutes

1 pound large fresh mushrooms, all of a size
½ pound lean beef, ground twice
1 clove garlic, crushed, peeled and minced
1 shallot, crushed, peeled and minced
3 tablespoons onion, minced
4 to 5 sprigs parsley, minced
Juice of 1 lemon
½ teaspoon salt
¼ cup commercial sour cream

Wipe the mushroom caps with a clean, damp cloth. Set aside. Break off the stems and mince fine. Mix with beef, vegetables, half the lemon juice and salt. Place in a shallow glass baking dish. Cook three minutes, stirring every minute.

Dip each mushroom cap in the remaining lemon juice. Fill with beef mixture. Arrange 12 mushrooms at a time in a circle on a glass pie plate. Bake 3½ to 4 minutes. Serve piping hot with a daub of sour cream. Serves eight.

In conventional oven bake at 375° for 20 to 25 minutes.

CAULIFLOWER WITH HOLLANDAISE

Cooking time—high speed—10 minutes

1 fresh cauliflower (about one pound)
¼ cup water
¾ teaspoon salt
⅛ teaspoon freshly ground pepper

Wash the cauliflower, pull off outer leaves and cut off stem. Place in a two-quart glass casserole. Pour water over it. Cover and cook for 10 minutes, turning halfway once. Drain and season with salt and pepper. Let stand one minute before placing in serving platter.

Hollandaise Sauce:

8 tablespoons (one stick) butter
4 egg yolks, well beaten
½ cup cream
Salt to taste
Juice of 1 lemon

Place butter in a four-cup measuring cup. Heat one minute to melt.

Beat in yolks, cream, salt and lemon juice. Heat uncovered for one minute and 30 seconds. Stir every 30 seconds. Spoon over cauliflower. Hollandaise is very good, too, with asparagus or broccoli.

NEW FOR YOU



By MARY BOWDEN □ **Good-looking, wrapped split-rattan bar uses circular frame as cart handle. Formica top and bottle well give maximum storage in small space on casters. Designed by John Mascheroni for Norcross; $270.**



Handsome portable bar tray or small buffet has practical Formica surface with galleried split-rattan detail. Its sturdy folding base makes a great luggage rack or can hold another top. A John Mascheroni design; $200.



Bottomless rattan baskets show off plants rot-free. Six inches high, $7.75; eight-inch, $9.75; 10-inch, $11, postage $1 for three, Newport Wackery, 69 Mill St., Newport, R.I. 02840.

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MICROWAVING

Continued from page 104

conventional and microwave in one oven, by microwave broiling and by normal broiling. The "Microspeed" that combines regular cooking with microwaving produces foods with great palate and eye appeal and offers the best of two worlds. You get the finer texture and browning associated with conventional baking, plus the microwave speed: A large loaf of bread bakes in seven to eight minutes.

A combination of conventional and microwave cooking is also offered by Litton in its model 610 range, which features a "Microwave Step-Saver Timer" to control both functions automatically. (See July, 1975, House Beautiful.)

A new range by Roper combining electric and microwave in a single oven offers the simplest of operations. You don't have to change or adapt your favorite recipes. When you set the temperature and time called for in the recipe, the oven automatically converts normal cooking time to speedier time of the combined system.

Originally simply a fast cooker useful for convenience foods, hurry-up meals and TV dinners, the microwave has come of age. Everyone can appreciate microwave's cool-cooking and time-saving convenience—but best of all, today's appliances offer good cooking and a saving in cost and energy.

In accordance with the National Energy Policy and Conservation Act, all microwave ovens will soon carry hang tags that specify their energy consumption and operating costs and a comparison of these factors with those of conventional electric ranges. The Litton microwave appliances now carry a tag that lets you compute the annual savings in the cost of this type of cooking. We've duplicated below the firm's guide for individual cooking-family situations, so you add up the numbers to see how much energy a microwave oven could save you.

HOW TO USE AN ANNUAL COST OF OPERATION TAG

The annual cost of operation is an average, based on a family of four eating three meals per day together. But what if your situation is not average, will you save more or less energy than the "average"?

To help you determine the amount of energy you would save with the addition of a microwave oven, Litton Microwave Cooking Products has prepared the following guide. Find your individual cooking-family situations, add up the numbers and see how much energy you can save.

POINT VALUE	5	4	3	2	1	POINTS
FAMILY SIZE	SIX-PLUS	FIVE	FOUR	THREE	TWO	
CLIMATE	very cold winters, cool to warm summers	cold winters, warm summers	moderate climate year round	cool winters, long warm-to-hot summers	warm to hot year-round	
DO YOU EAT OUT	Never	Seldom	About half-and-half	Often	Almost always	
MEAL SIZE	Large complete meals	Moderately heavy	Moderate	Some oven, mostly stove-top	Quick, easy foods	
					TOTAL SCORE:	

ANNUAL KWH USAGE

SCORE	MICROWAVE	CONVENTIONAL
18 plus	240 plus	1350 plus
15-17	230-190	1250-900
12-14	180-140	800-600
9-11	130-100	500-400
8	90	300

COST		SAVINGS
MICROWAVE*	CONVENTIONAL**	

(Fill in appropriate line from numbers below)

COMPUTE YOUR OWN ANNUAL COST SAVINGS

Microwave oven:

KWH _____ X $ _____ = $ _____ *

KWH from above chart | local rate per KWH | microwave cost of operation

Conventional oven:

KWH _____ X $ _____ = $ _____ **

KWH from above chart | local rate per KWH | present conventional cost of operation

Continued from page 91

The Duke of Windsor's perfectionism was probably of German origin, unless his nanny had first been responsible. But who knows when such characteristics are implanted?

"Pick it up, fold it up, put it away!"

"Oh, must I?"

"Indeed! A place for everything in its place."

The Duke's papers were aligned with military precision on his desk. There were two gold inkwells. One was shaped like a lion and contained blue ink, for yes; the other was a unicorn holding red ink, for no.

This perfection extended to the Duke's closets.

Even today, four years after his death, his closets are maintained exactly as he left them.

Suits are aligned according to the week, the day, even the hour on which they were last worn. Related shirts, socks and ties have their related spots. While the Duke's shoes—those beautiful, narrow shoes made by Lobb on St. James's —are still stored, as he left them, on circular racks as if in a supermarket.

In the hallway, an echoing marble hallway, three flags still hang from the minstrels' gallery in a forlorn group. They are the royal standards of the Prince of Wales, the King of England and the Duke of Windsor.

"My butler died!" Marie-Helene, the baronne Guy de Rothschild, explained sadly when finally forced to close her famous château, Ferrieres.

Upon viewing the awesome pile, over a hundred years ago, Wilhelm I of Prussia muttered into his fulsome beard, "Kings can't afford it, only Rothschilds!"

He then moved in.

Le Style Rothschild, a rare brand of eclectic and glittering perfection, may well have evolved at Ferrieres.

The Duke of Windsor, reduced to living on a much smaller scale, called Ferrieres a nice mixture of Sandringham, Hyderabad and the Paris Ritz!"

Sandringham, a Royal English holiday home, has always been considered by those who lived there as "a cozy, Edwardian nook"; Hyderabad, the Nyzam of Hyderabad's huge, glittering palace, was once the apogee *and* the apotheosis of imperial Anglo-Indian splendor; while the Ritz, which Janet Flanner once described as "an ill-defined country hotel set in a garden in the middle of Paris," has never lost its image of serenity and Proustian comfort.

Ferrieres' 10 or 12 principal reception rooms—including a 40-foot-high conservatory filled with trees to scale *and* a private synagogue—were described some years ago by Richard Burton, the actor, as "the inspiration for Captain Nemo's submarine."

Captain Nemo, a Jules Verne antihero, roamed fictional seas in an indomitable submarine when Wilhelm I of Prussia briefly appropriated Ferrieres. Ferrieres wasn't yellow but it was decorated with tufted furniture, Gobelins tapestries, church stalls and poufs.

Every bathroom at Ferrieres was equipped with a zinc-, (*Continued*)

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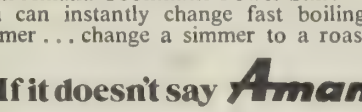
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PERFECTIONISTS

Continued

brass- or silver-lined tub embedded in a carved mahogany or tulipwood frame.

"I love them!" Richard Burton casually admitted. "They are quite large enough for a fat couple, such as Elizabeth and myself, to bathe in simultaneously!"

With the death of Marie-Helene de Rothschild's butler, the perfection that was Ferrieres has been transplanted, in part, to the Hotel Lambert on the Ile St. Louis in Paris and decorated by Renzo Mongiardino.

Renzo Mongiardino is currently Europe's king-pin decorator.

What's odd, he's Italian but invariably creates English settings for his clients.

The Mongiardino style has been likened to a combination of Chekhov's tufted and pale romanticism, Proust's candlelight seen through pink silk and reflected on lace antimacassars, Tenniel's illustrations for *Alice in Wonderland.*

The result—whether seen in a vine-covered Agnelli villa on the outskirts of Turin a Heinz townhouse on Sutton Place built of nicely weathered bricks or a Venetian palazzo overlooking the Salute and the lagoon beyond—is fundamentally the same. Gentle, soothing and cosseted perfection.

Perfection, perfectionism, perfectionists can swing about in so many unrelated directions—from the hygienic excesses of Syrie Maugham to that equally excessive passion for detail shared by those two perfectionists, Mrs. Paul Mellon and Mrs. Lee Radziwill.

Shy and aloof Mrs. Mellon is also a passionate gardener. All of her gardens look as if they had been cared for by trained beauticians, while her gardening clothes *and* her bed sheets are the work of Hubert de Givenchy, another dedicated perfectionist, who is one of the rare French couturiers able to cut, baste, sew and, when needed, produce the odd flounce.

Mrs. Mellon may give the physical impression of a rural school teacher but actually, at heart, she is the reincarnation of Madame de Pompadour—in a creative sense only, of course.

As for Lee Radziwill, she's an updated —a Pop version of—Madame du Barry who adapted Madame de Pompadour's skills.

"Honestly, Lee has the taste in the family," her older sister once told an old friend. "She's the perfectionist. . . ."

"What do you mean by *the perfectionist*?"

"Oh, she worries about the color of toilet seats!"

"We live in a world of irritating details," André Malraux, who cleansed Paris of several centuries of grime, once told the Queen of England.

"Oh, but my life," she answered, "is one long detail!"

"That is how to attain perfection, Madame."

Perfectionists, today, tend to create stage settings for themselves. They forget that life, visually, has more than three dimensions.

But what better setting, after all, than Proust's cork-lined bedroom?

"The day will come," as Somerset

Maugham once snapped, in a rage over the behavior and the demands of his servants, "when even the nicest people will be forced to live in *trailers*. . . ."

Staff relations evidently worsened at the Villa Mauresque, as his home, at Cap Ferrat, was called.

"I only have two choices," he said sadly. "They go or I go!"

It was a dead heat.

But his prediction about trailers—unlike his earlier comments about American women versus English women—may well come to pass.

At one time, 25 years ago, Barbara Hutton, Doris Duke and Brenda Frazier were universally looked upon as three born perfectionists.

There was very little competition.

As for men, the only accepted perfectionists then were French or South Americans living in France, though two or three American decorators were tactfully surfacing. They all lived in one room in Turtle Bay. That's how the Turtle Bay school of compact decoration came into being.

Barbara Hutton created for herself a dream world of Moslem perfection in her palace at Tangier, although she now seems to prefer Beverly Hills; Doris Duke turned her energies to reconstructing 18th-century Newport; Brenda Frazier lives quietly, in a cluttered nest, facing Boston Common.

There was a fourth to the group.

Some claimed she was the model for Evelyn Waugh's perfection-prone Mrs. Stitch, others that she was a dead ringer for Hemingway's sexy Lady Brett. There's even a group that claims she was the immaculate and irritating Isabel in Maugham's *The Razor's Edge*.

Of course, she was none of these ladies.

What's more, one day, she vanished.

Last winter I went down to Key West. A familiar face popped out of the front door of a Winnebago parked near Tennessee Williams' neat house at the wrong end of the island.

"Hallo, lover!"

"Hallo, beauty!"

She still wore an old Mainbocher, but as a housecoat.

"Don't tell a soul! Still, you've got to finish somewhere," she drawled in her perfect perfectionist's voice, "and this is, after all, the end of the line.

"Come into my lovely home," she invited. The decor had the neat look of Billy Baldwin's middle period. There were Porthault sheets and a lynx fur on the double bed. There wasn't a spanner out of place.

She served me the best daiquiri I have ever tasted.

Later, when he returned from a day's fishing, I was introduced to her husband. He was trim, tanned, vigorous, virile—not young, but faintly familiar.

He also had an English accent.

"You remember Rod, don't you, lover?" She laughed, but unlike the Duchess of Windsor, her laughter sounded like a bugle. "He was called George in those days. It sounded more dignified."

George had been her butler and, of course, he was English.

I couldn't help wondering, what would Somerset Maugham have said?

Just another perfectionist. . . .

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HOME CENTERS FOR MRS. FIXIT

Continued from page 52

When it comes to mastering techniques, basic or advanced, nearly every home center features some sort of educational program, from the simplest Saturday afternoon question-and-answer booth manned by a manufacturer's representative to a series of week-night classes—often referred to as hands-on clinics—in which "students" actually build.

Many of the clinics and, certainly, the question-answer booths are free. Clinics may instruct the customer on the steps to refinishing a cabinet or putting up paneling. In the hands-on clinic, students learn by participation, erecting and wiring a wall or installing a bathtub. Because the store contributes products for these classes, a minimal fee may be charged. One class built a garage, complete with automatic door, in the home center parking lot on a weekend afternoon.

An especially novel and thorough idea in home improvement education is advanced by one of the largest of the northeast home center chains. Centering around a Mr. Wizard-type per-

Many centers sponsor workshops to help you master techniques or learn how to use tools

sonage called the "Home Doctor," the program features such services as Do-It-Yourself School. The school, which accepts fall and spring semester registration, offers a series of 10 two-hour classes—one per week—which deal with such subject areas as basic hand and power tools, how a plumbing system operates, basic household circuits, ceiling and wall treatments and general home repair. A majority of the classes include "lab sessions" in which students handle the tools, assemble samples of pipe, tubing and wall sections, install insulation and perform other operations. Question-and-answer periods follow. Class enrollment is limited to 30, and students are offered a 10% discount on all purchases made while they are taking the 10-week course.

The Home Doctor himself (actually, there are two) attends one class at each location to meet and talk with students. "We may alter the course format in the near future," he confided, "to include such areas as refinishing, which we hope will attract more women."

At his desk at the main home center, the Home Doctor maintains office hours that correspond to those of the store. Customers are encouraged to call him with their home improvement problems from their homes or from any of the other stores in the chain. Hot-line telephones are installed in each store, which connect directly to the doctor. (He acknowledges these as much for the use of the staff, should they ever get swamped.) And, no, he doesn't make house calls.

While the home center maintains a basic all-year inventory, it is also the place to look for specialty needs: Christmas ornaments, Hallowe'en pumpkins, July Fourth regalia, even, as in the Midwest store, a buy on live Easter bunnies.

Current trends are recognized, such as the burgeoning popularity of home canning. The home center provides enthusiasts with everything from pressure cooker to jars and lids, paraffin

Catering to the woman who has exchanged her tea cup for a T-square is not sisterly love but solid business thinking

labels. Everything, in fact, but the fruits and vegetables to be canned—and the customer can grow those with the help of seeds, plants and fertilizer from the garden department.

Home centers keep equally abreast of scientific advances—even those as recent and relatively rare as solar heating units. The interested customer can find both the products and the technology she needs to install solar heating in her home.

Then, whether she's bought one piece of lumber, an entire building unit or a barrel of Easter bunnies, she has the choice of taking her purchase with her—anything displayed on the floor is usually kept in stock—or having it delivered right to her front door for free or for a slight charge. ■



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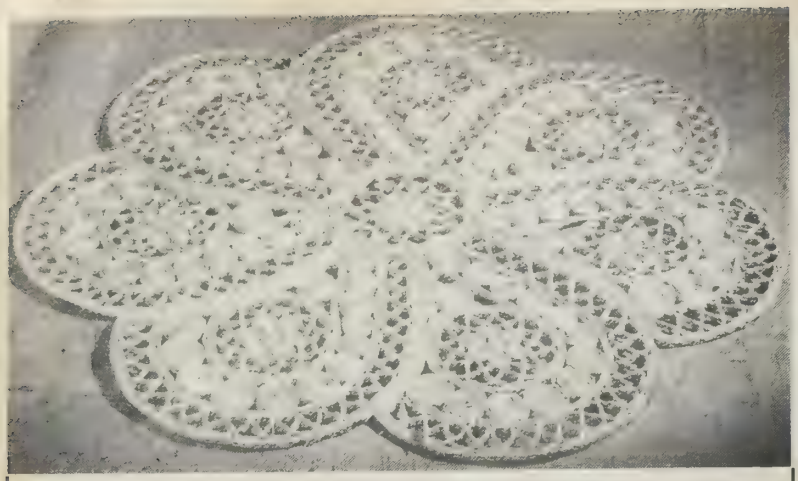
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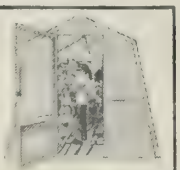


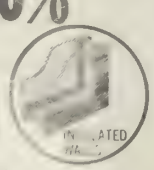
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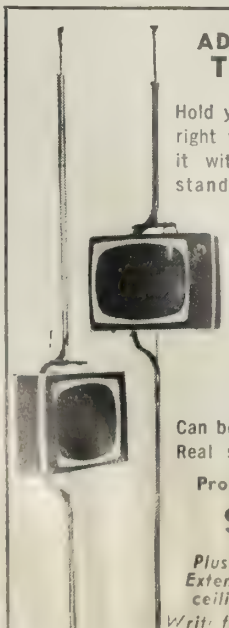
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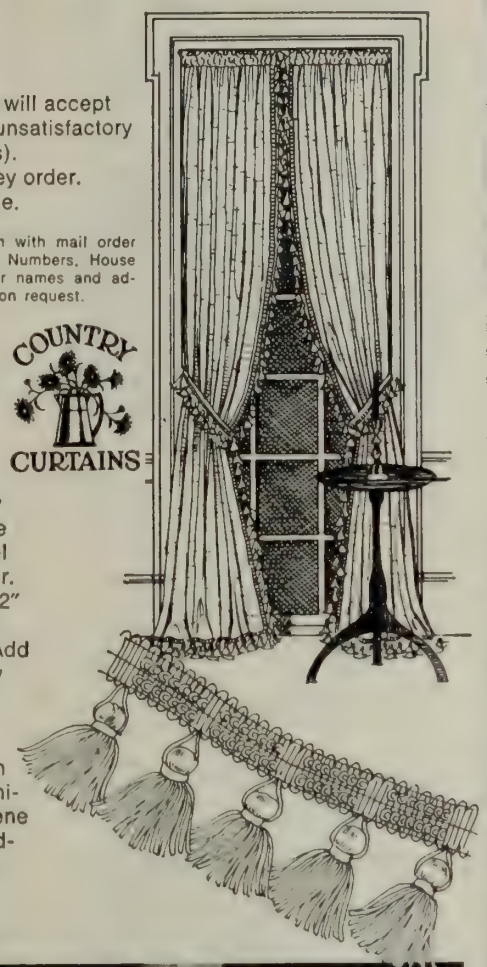
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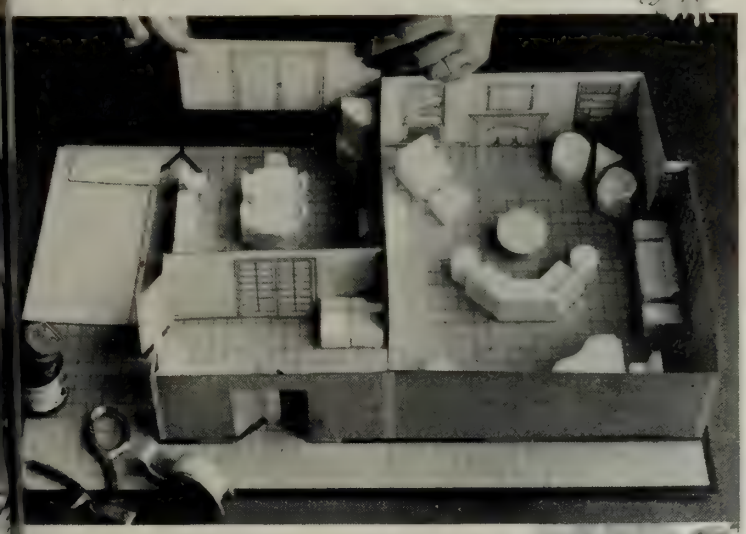
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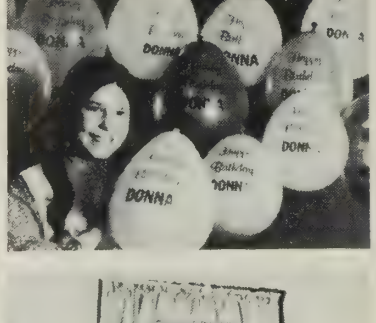
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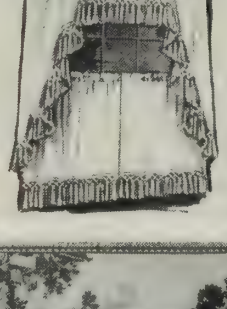
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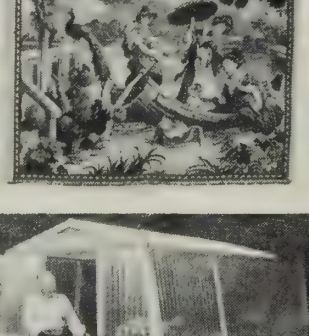
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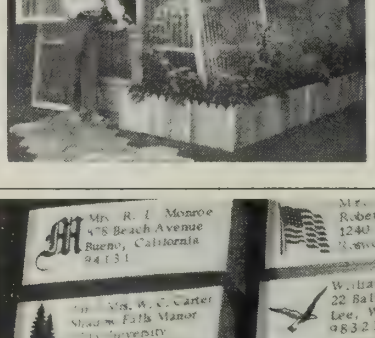
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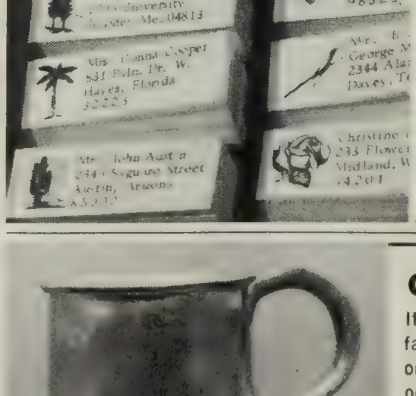
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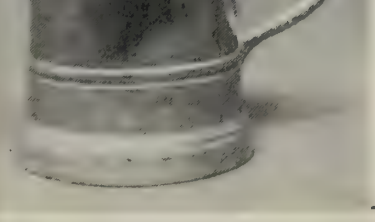


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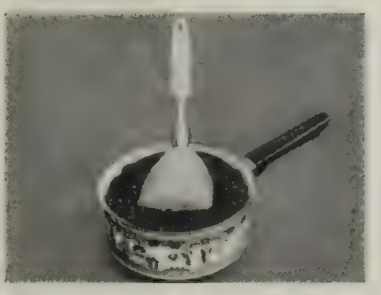
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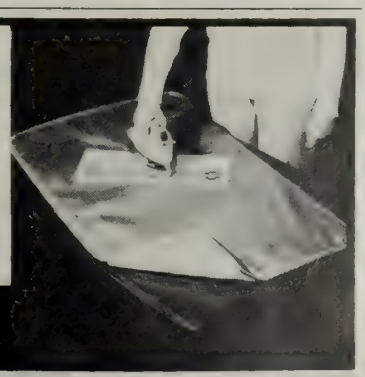
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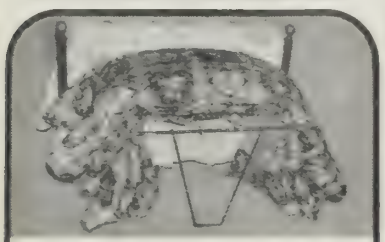
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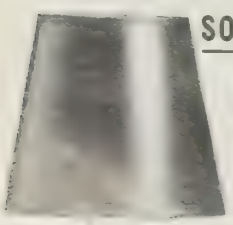
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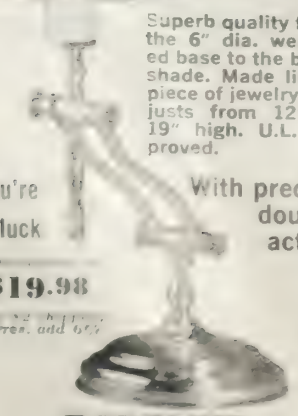
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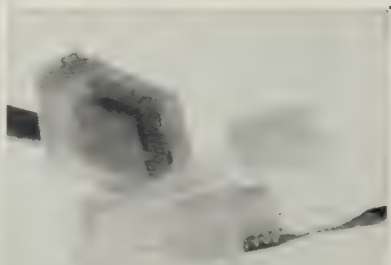
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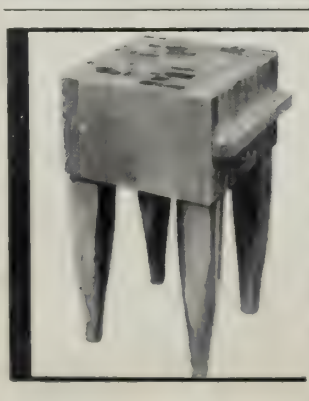
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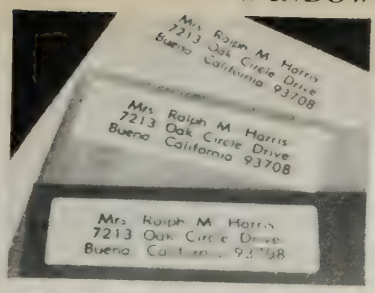
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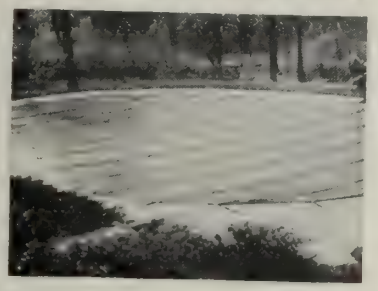
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Chicago: 1735 No. Ashland Ave., Illinois 6 (312) 276-1770

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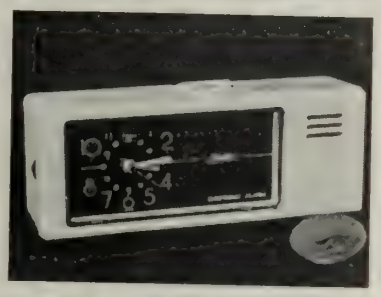
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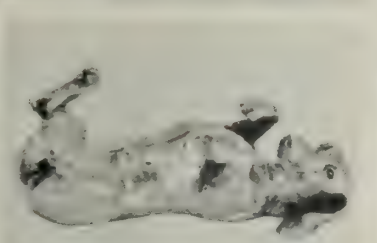
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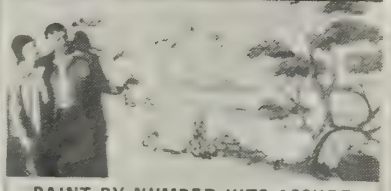
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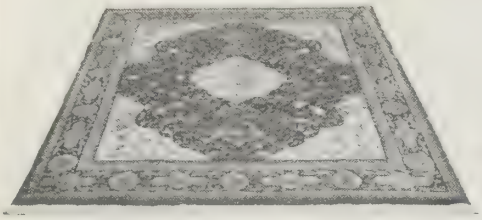
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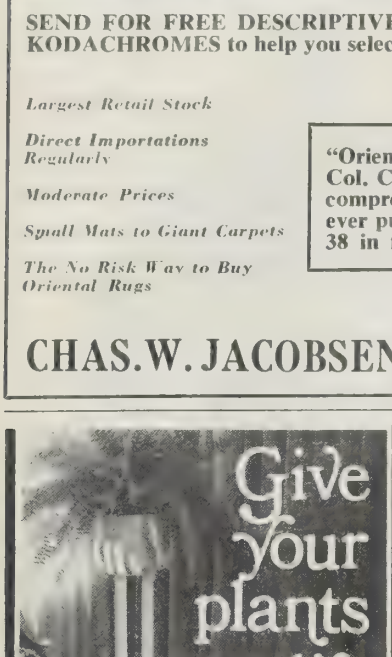
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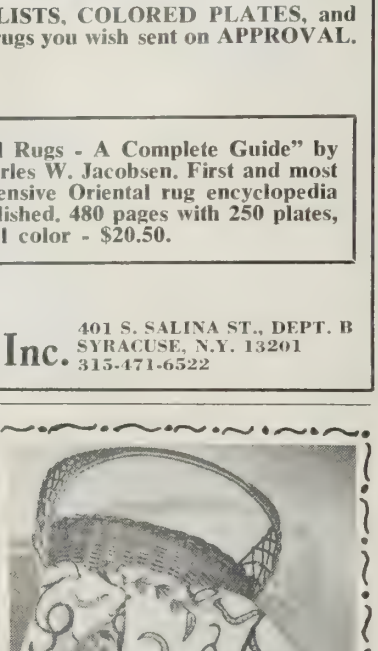
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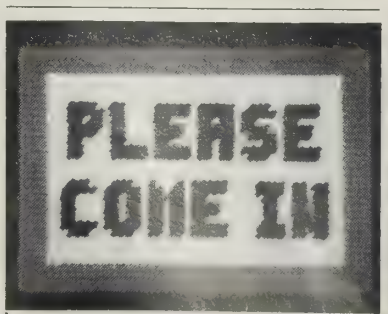
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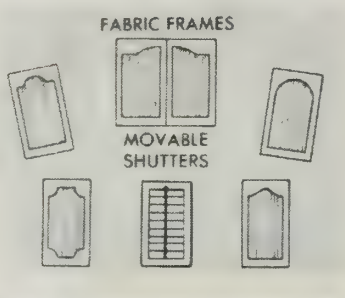
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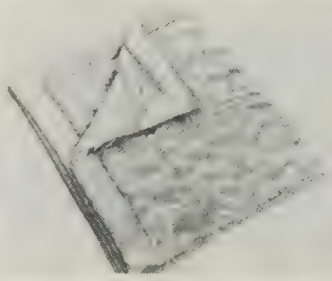
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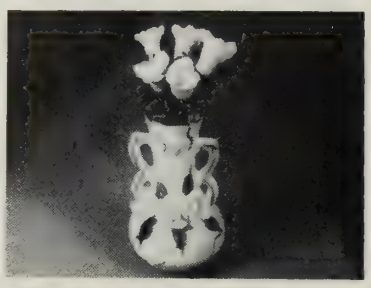
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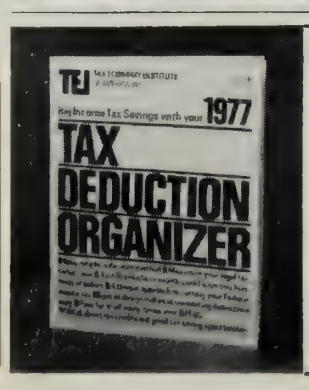
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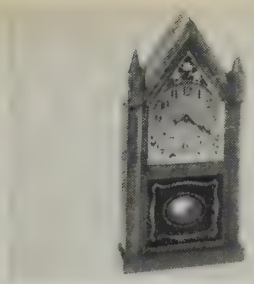


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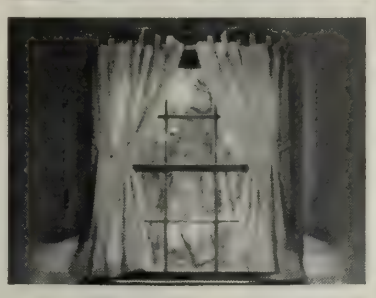
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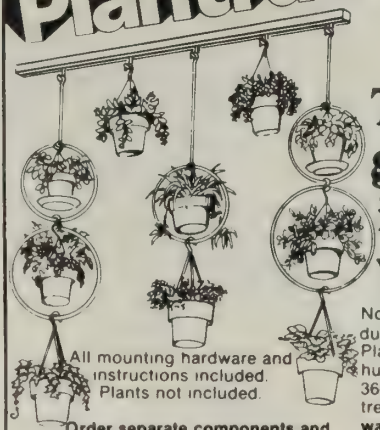
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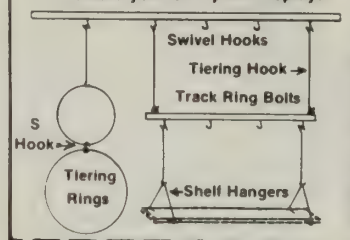
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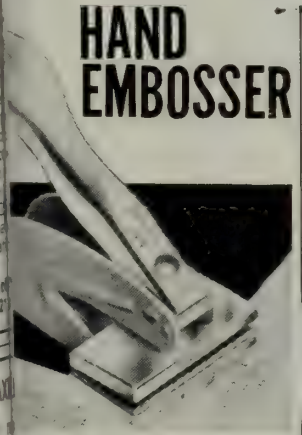
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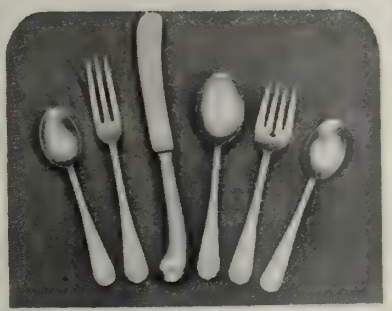
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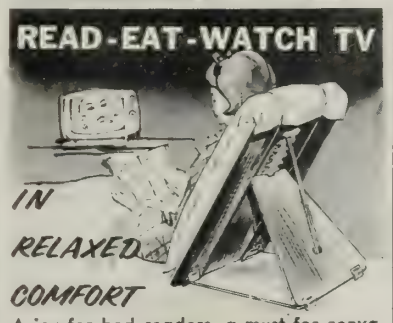
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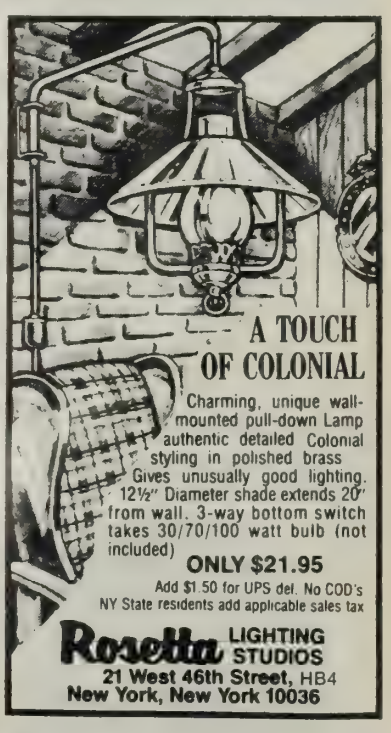
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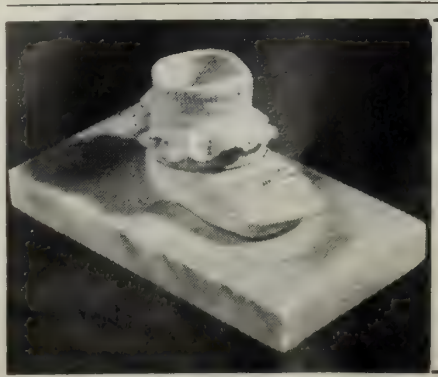
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Rosetta LIGHTING STUDIOS
21 West 46th Street, HB4
New York, New York 10036

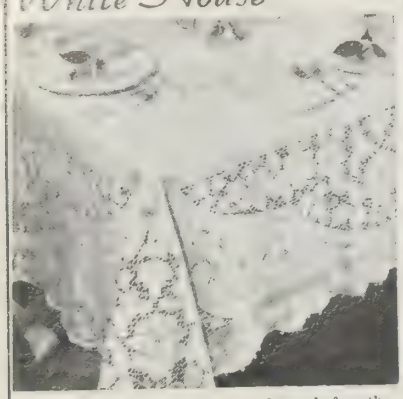


Baby's First Shoes Are Precious

Have them permanently preserved with "Dresdenite," a china-like finish. In pastel colors, shatterproof, and marked with baby's name and birth date. Write for free booklet of styles, color, prices.

Memory Lane
Dept. B-47
225 Crescent St., Waltham, Mass. 02154

White House

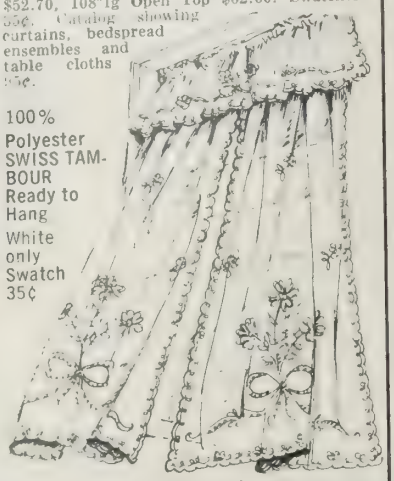


Banquet Cloth was made and used for the White House banquets. A Sardinien Lace pattern, finest Cotton and Dacron in white or natural. PERMANENT PRESS 54x72" $40.00, 63x83" $47.00, 72" Round $47.00, 72x90" (also oval) $47.00, 72x108" (also oval) $72.00, 72x126" $90.00, 72x144" $110.00, 83x126" $110.00, 83x160" $130.00. Swatches 35¢. Not shown a lovely white lace tea apron in white has 2 pockets $6.00. 6 Lace edged napkins 17"x17" $11.00. Add $1.25 postage for each cloth.

Bowknots & Daisies

EMBROIDERED SWISS BATISTE

One of our PRETTY SWISS CURTAINS good quality and beauty. Washes Beautiful, no Ironing. 72" wide pr 24"lg $16.00, 30"lg $18.50, 36"lg $18.50, 45"lg $23.00. Valance $9.50, 88" wide pr 63"lg $43.70, 72"lg $46.40, 81"lg $49.10, 81"lg $50.00, 90"lg $52.70, 108"lg Open Top $62.60. Swatches 55¢. Catalog showing curtains, bedspread ensembles and table cloths 95¢.



100% Polyester SWISS TAMBOUR Ready to Hang

White only Swatch 35¢

Hildegarde's

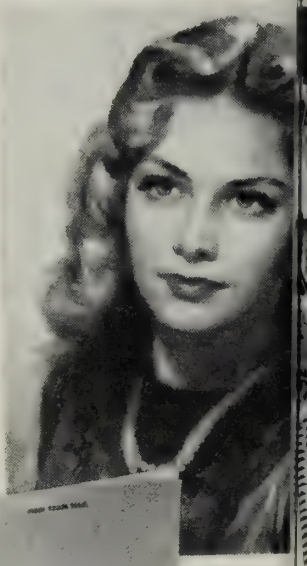
For the month of April, deduct 10% on any item

4-71 HB 597 Farmington Ave., Hartford, Conn. 06105

SPRING & SUMME



Petite Bell Flower Ensemble. Cotton/poly permanent press. Brown, red, blue or green on natural. Quilted-top spread: Twin $45; Double $50; Queen $60. Canopy: Twin $25; Double $30; Queen $40. Pillow sham $8 ea. 72" rd. cloth $25. $2 post. Free catalog/swatches. Country Curtains, HB44, Stockbridge, MA 01262



Portraits In Oil are taken from photos, painted on fine quality canvas by outstanding artists. So lifelike, you'd swear the subject sat for the painter. 12x16" to 30x40", $125 to $1,250. Catalog "How To Order An Oil Portrait", 50¢. Van Dyke Oil Portraits, HB4, 153 E. 57 St., NYC 10022



STOWAWAY STEP STOOL

Our Stowaway Step Stool can support over 300 pounds, yet folds to one inch wide for storage. Welded steel step stool has non-slip steps, extra stable balance and non-skid feet. Baked enamel finish comes in five designer colors: tomato, chocolate, lime, sunflower or snow. Please specify color. 8¾ pounds. 22½" high, 17⅝ wide when open. $26.98 plus $1.50 post. Catalog free on request.

STRATFORD HOUSE, HB-47,
P.O. Box 289, Stratford CT 06497

MAKE YOUR OWN RYA RUG



Our imported Swedish rya kits contain lustrous rug wools, color guide, easy instructions. One simple stitch makes colorful prestarted rya rugs, wallhangings, cushions. Send $1 to Dept. R for our new 40 page color catalog of award winning designs.

skön RUG CRAFT
53 Lambert Lane
New Rochelle, N.Y. 10804

Also
FULL COLOR EMBROIDERY KIT CATALOG
Pictures, pillows, hangings, longstitch in exquisite Swedish designs. Send $1 to Dept. E.

creative needle

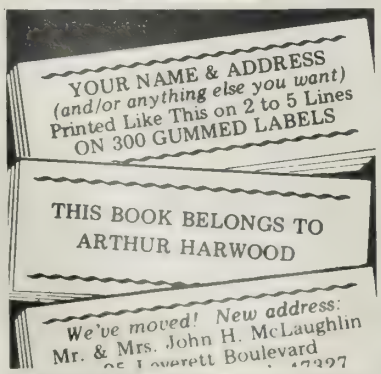


— IMARI —

This beautifully detailed design is from our distinguished collection of hand-painted needlepoint canvases. Shades of French blue, gold, rust, green. #18 canvas. 13" diam., Persian yarn. $59.50 postpaid.

Send for our new 1977 catalog $2.00

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WORLD'S BEST GIFT

Labels of De Luxe Quality! Large and easy-to-read. Actual size 5/8" x 1¾". Made with print (*not* typewriter) type, with neatly centered lines, in rich blue ink, on snow-white gummed paper. Any copy you want up to five 35-character lines. Sparkling gift box. **300 for $2.00. Any 3 orders for only $5.00.** Postfree. Please allow up to four weeks for delivery. *Satisfaction guaranteed!*

SEND NO MONEY NOW! Pay for labels *after* they arrive and prove satisfactory.

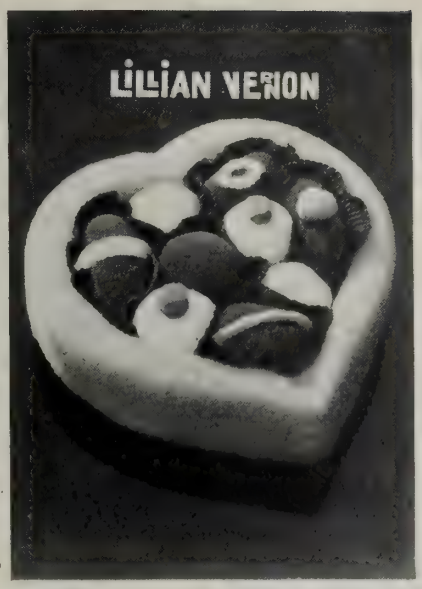
THE WRITEWELL CO.
703 Transit Bldg., Boston, Ma. 02115



Curtain Going Up? Dor this catalog of timeless adapted from old New homes. Select fabrics & to suit your place, your Free catalog. Over 30 s $2. Constance Carol, H 173 Carver Rd., Plymou MA 02360

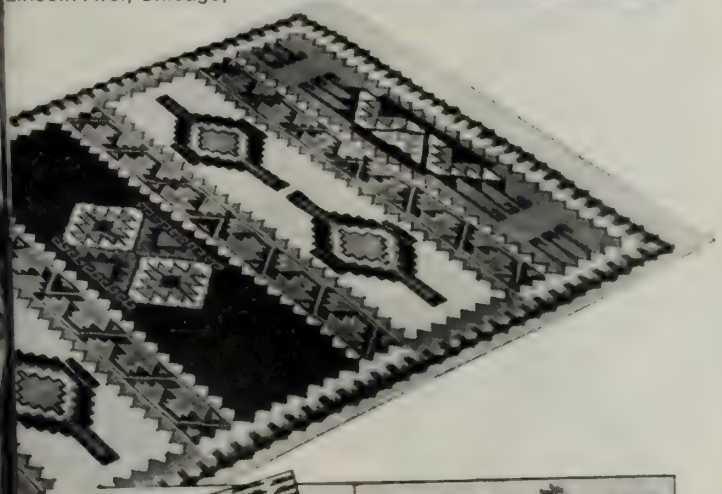
Never-Before Needlew collection adapted from masterpieces. Potpourr pillows pictured shows ing patterns plucked fr years of world art. Nee catalog including furni original stitch tips $1. Whitmire, HB4, 2353 S Arlington, VA 22202

ATALOGS



ulpture. Exciting, new art andcrafted of fabrics over olyfoam, candy box s $14.98, 75¢ post. From llection unsurpassed for ste & pleasing price tags. 25¢. Lillian Vernon, B4E, 510 S. Fulton, on, NY 10551

ust A Sample from ' Rug & Tapestry collec- rited Navajo replica. ound. Rust, gold, brown 2'x3' $19.95; 3'x5' 1'x6' $49.95; 6'x9' $89.95. or catalog includes & Ryas too, $1. Imported Rugs, BTE-47, Lincoln Ave., Chicago,







Smart Shoppers find the finest selection of willow & rattan at Fran's. Furniture & accessories (to give a home added oomph) gathered around the world and offered at direct-from-importer prices! 64 pg. catalog 25¢. Fran's Basket House, HB4, Rte. 10. Succasunna, NJ 07876

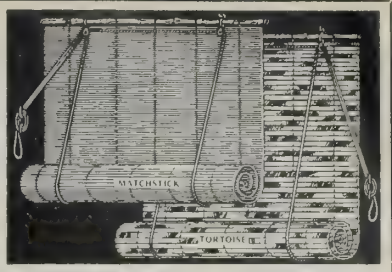
Focus On Fashions? Ignore Fads? *Free* Spring & Summer 1977 catalog features carefully coordinated collectible classics, new designer casuals, etc. in the Talbots' tradition of uncompromising good taste & quality. AE, BC, MC welcome. The Talbots, Dept. KV, Hingham, MA 02043

WICKER WONDERLAND

America's Largest Collection of Willow & Rattan Furniture directly imported to Pass the Savings on to you.



WICKER WALL LAMP Handwoven of natural rattan. Completely wired with on/off switch. 12" dia. x 8" high. Suspended from a wall bracket with 9 ft. rattan chain. Painted in white, yellow, green, pink, blue, orange or black add $2.00.

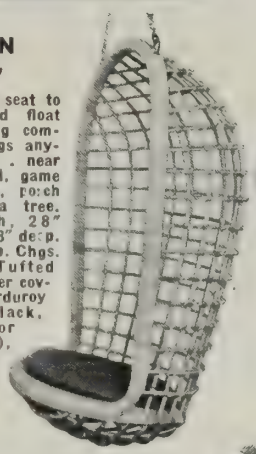


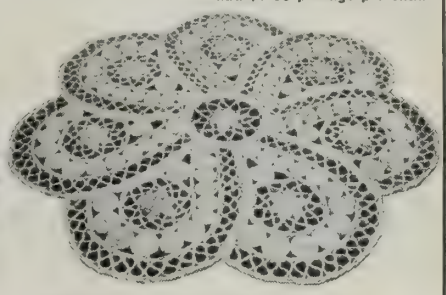
BAMBOO SHADES Bamboo roll up shades in natural matchstick or Tortoise shell (burned ½" wide Bamboo slats). Perenially popular; hand made in Taiwan with heavy duty cord locking device.

Sizes	Match Stick	Tortoise Shell
24" x 72"	$4.50	$ 7.50
30" x 72"	5.50	8.50
36" x 72"	6.50	10.50
42" x 72"	8.50	11.50
48" x 72"	9.50	13.50
60" x 72"	11.50	16.50
72" x 72"	13.50	19.50
84" x 72"	16.50	26.50

add $1.00 postage per shade

RATTAN SWING A perfect seat to cradle and float in relaxing comfort. Hangs anywhere . . . near patio, pool, game room, den, porch or from a tree. 41" high, 28" wide, by 23" deep. $64.95 Exp. Chgs. Coll. Tufted foam rubber covered in corduroy (gold, black, avocado or Tangerine), $7.95.





DECORATOR AREA RUGS Durable intricately handwoven sea grass rugs, reversible for even wear.
4 ft. $13.95 plus $2.00 postage
6 ft. $23.95 plus $3.00 postage
9 ft. $59.95 plus $5.00 postage

SEND 25¢ FOR NEW 64 PAGE CATALOG





NANTUCKET WICKER Nostalgic comfort revived! Handwoven natural rattan, painted sparkling white, lends old fashioned charm to your home.

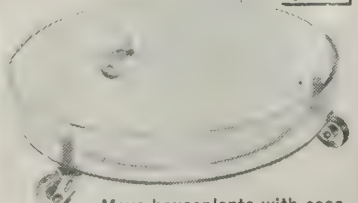
SETTEE—51" L x 31" H x 20" D, $149.95
ROCKER—24" L x 31" H x 18" D, $74.95
COFFEE TABLE—29" L x 19" H x 18" W, $59.95.
CHAIR—(not shown) 24" L x 31" H x 18" D, $64.95.
END TABLE—20" dia. x 21" H, $44.95. Exp. Chgs. Coll.

Seat Cushions—Polyfoam with zippered covers in floral gold pattern or solid colors, (gold, black, red, apple green, royal blue or tangerine). Settee: $24.95, Chair & Rocker, $12.95.

Fran's BASKET HOUSE
VISIT OUR WAREHOUSE SHOWROOM
ROUTE 10, DEPT. HB4
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ACRYLIC ROLLING PLANT STAND





Move houseplants with ease, even big heavy floor pots with no straining or lifting. Lets you rotate them for proper light and growth. Clear acrylic stand has a generous 12¼" diam. with a 2" high rim to prevent spills. Rolls easily on three sturdy casters which protect furniture, floors and rugs. Only $6.98 plus 50¢ post.

Prompt Delivery. Money Back Guarantee. New! 112 Page gourmet gift catalog 25c

COLONIAL GARDEN KITCHENS
Dept. HBD-1, 270 W. Merrick Rd.
Valley Stream, N.Y. 11582

Save 50% on Wallcoverings

Why keep paying high prices and settling for limited selections? We buy in huge lots, pass the savings along to you. Choose from 84 patterns — 47 samples we send direct to your home.

Imagine! As little as 95¢ a single roll for wallpaper. Only $1.95 for pre-pasted. Just $3.50 for super-scrubbable and strippable vinyls. Less than $5.00 a roll for flocked.

You save up to 50% on stripes, solids, patterns, scenes and floral designs. All pre-trimmed, all first quality. Will complement any decorating style.

Get Our New 1977 Catalog

A giant "swatchbook" of actual wallcoverings you can see and touch. Now includes matching fabrics for selected vinyls. Mail coupon today!

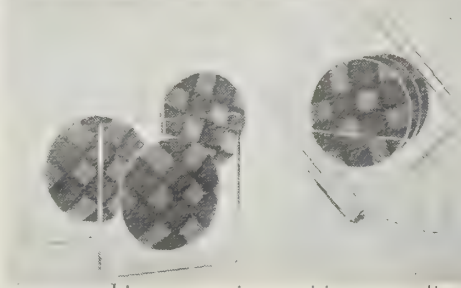


Robinson's Wallcoverings
Dept. 908 — Titusville, Pa. 16354
☐ Rush me your new Catalog. Enclosed is 25¢ for postage and handling.

Name _____
Address _____

Creative Village stitchery showcase

NEEDLEPOINT COASTERS



Circle within a square and squares within a circle. An exclusive of Creative Village, these easy to stack geometric needlepoint designs of golden yellow, orange and brown are inserted in an acrylic holder. For a complete set, kit includes canvas, yarn, 6 acrylic coasters (each 3½x3½x¼"), holder, needle, and instructions. $12.49 plus s/h $1.30.

Creative Village Catalog, 25¢ or free with order

BA, MC Accepted—Include Acc't, Exp. Date & Int'bank #.
CREATIVE VILLAGE, P.O. Box 100, Dept. 97,
Pine Brook, N.J. 07058. N.J. residents add 5% sales tax.

TANNENBAUM



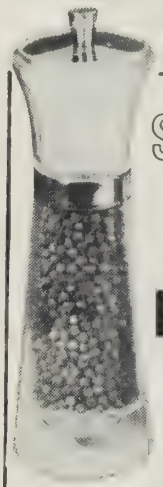
This white satin ball boasts a decorated emerald green tree on each side, red candles, pearl popcorn garland, stunning braids.

40 PAGE CATALOG $1.95

3" Kit — $ 4.95 ppd.
6" Kit — $12.98 ppd.
Pa. residents add 6% tax

Our AWARD WINNING CATALOG has over 250 original design kits.

THE CRACKER BOX
Dept. HB22
Pt. Pleasant, Pa. 18950.



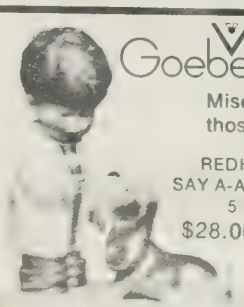
SEE-THRU salt shaker pepper mill

Clear acrylic combination salt shaker and pepper mill . . . a lovely way to spruce up your table as you spice up foods. Precision stainless steel grinding mechanism lets you choose fine, medium or coarse settings. (Salt and pepper not incl.) 7¾" H.

Only $7.98 plus 50¢ postage.

Prompt Delivery. Money Back Guarantee. New! 112 Page Gift/Gourmet Catalog 25c

COLONIAL GARDEN KITCHENS
Dept. HBD-2, 270 W. Merrick Rd.
Valley Stream, N.Y. 11582



Goebel REDHEAD FIGURE – SAY A-A-A-AAH!

Mischievous imps ..... taunting, teasing .... those delightful REDHEADS! Add this precocious little "vet" to *your* collection!

REDHEAD SAY A-A-A-AAH! 5"
$28.00 PPD.

106 PAGE GIFT CATALOG – PICTURES ENTIRE REDHEAD COLLECTION AND TASTEFUL GIFTS GALORE – $1.00 POSTPAID
N.J. RESIDENTS ADD 5% SALES TAX

Liberty Gifts
2324 Liberty St.
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The World's Largest "Hummel" Retailer



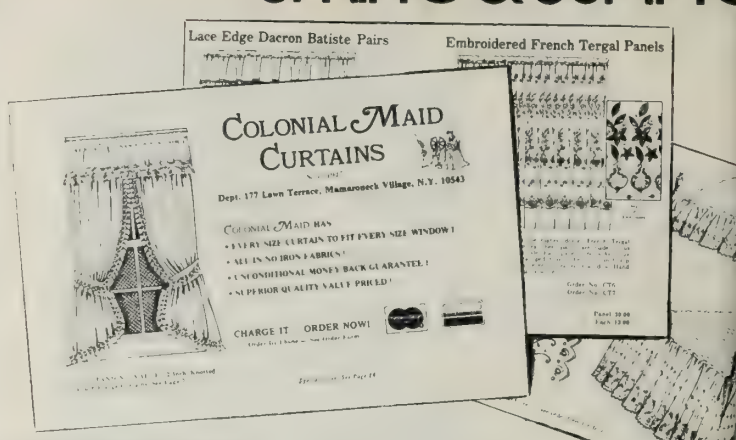
"THAR' SHE BLOWS!"

Hobbyists will love this unique art object! All materials to create a full dimension model of the graceful Whale for desk or mantel, or add a chain or rope for an effective wall hanging. This 12" model is handsomely carved from seasoned white pine with stain and varnish included. Kit also contains sandpaper, paintbrush, polishing pad, shiny brass eyes, and complete instructions.

Whale Model Kit, each $14.95, 2 for $28.00 Plus $1.00 Shipping.
WILDLIFE CATALOG 50¢

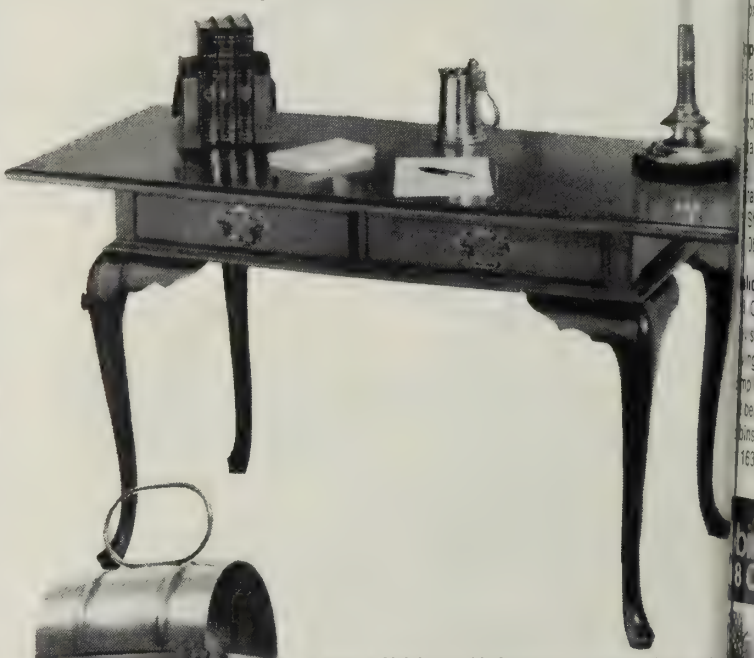
BAY COUNTRY WOODCRAFTS
Dept. HB47 Oak Hall, Virginia 23416

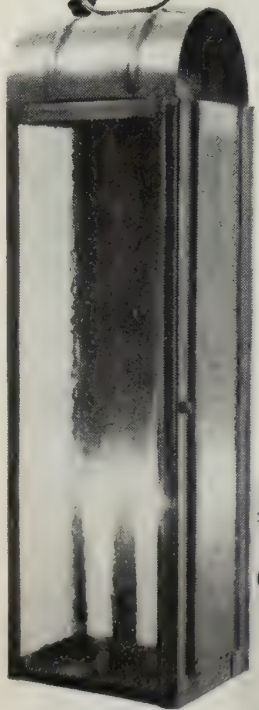
SPRING & SUMME



Colonial Maid's Catalog is a window on the world of country style curtains, bedroom ensembles, accessories in an array of fine fabrics. All top quality. All easy care. All at prices you've been hoping to find. 36 pages. Free! Colonial Maid Curtains, BJ4, Lawn Terrace, Mamaroneck, NY 10543

Cabriole Desk with spacious writing surface, timeless design. Doubles as a library table, dining room sideboard. Add a mirror, it's a dressing table. 54"x25"x30"H. Dark fruitwood finish. $146.95 ship. chgs. extra. No COD. Catalog, $1. Bryan Robeson, Dept. 188, Rte. 10, Box 793, Hickory, NC 28601





Lamps With An Heirloom Future. Superb reproductions of classic, individually cut designs handed down by Yankee craftsme For indoor/outdoor lighting. Ship's Lante reflects its colonial origin. Catalog, $1. Heritage Lantern, HB47, Sea Meadows Ln Yarmouth, ME 04096

This Catalog's A Gem. Sparkling selectio famous "Strongites" rival the diamond fo brilliance. New dangle rings, pendants, e rings, pins, cocktail rings mounted in 14K settings. Tempted? Color catalog is yours the asking. The Strongite Co., HB4, 2 W. NYC 10036



CATALOGS



etcetera

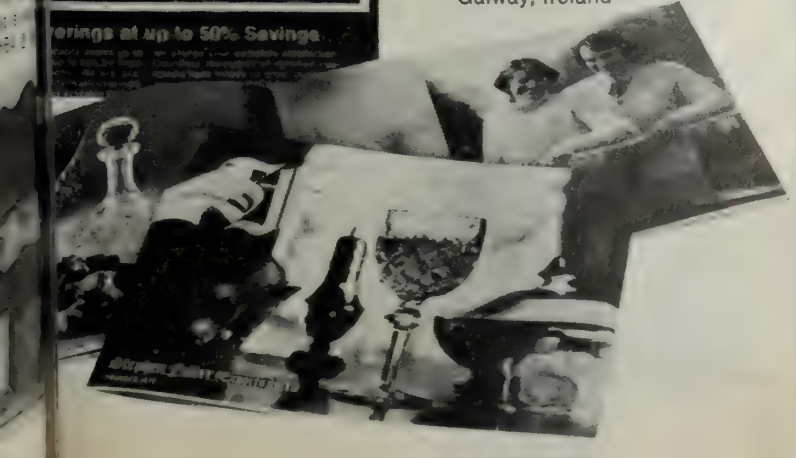
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Into Something Feminine—the rtala blouse from Pakistan. All te cotton crepe fluttered with o-y edging. Hand crocheted ail highlights the neckline. Sizes: 10-12, 14-16. $15.95 ppd. alog, 25¢. Shopping International, Shopping Int'l Bldg., Norwich, 05055

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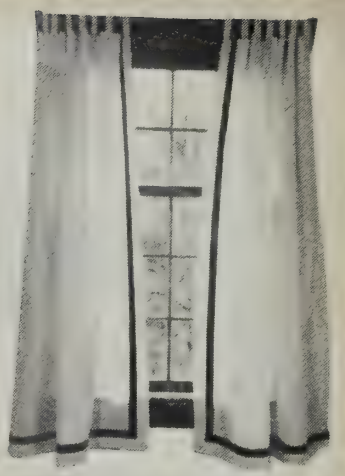
Sure, And It's An Irish Beauty filled with magnificent Irish crystal, Aran handknit sweaters, Claddagh jewelry, pure Irish linen, fine English bone china at BIG savings! Lavish color catalog, $1. Stephen Faller Ltd., HB4E, Industrial Estate, Mervue, Galway, Ireland

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Constance Carol

Plymouth Massachusetts 02360

TAB CURTAINS



PILGRIM STRIPE

Many early American homes had no curtains at all. But those that did most likely had tab curtains. Tab curtains are found here in Plymouth at the windows of houses built as early as 1640. We love them and use them throughout our own weathered saltbox home. The simple elegance of tab curtains makes them as right for the finest Contemporary homes as they are for the most authentic Colonial homes. They are as functional as they are beautiful, sliding easily on simple rods. They do not require expensive and complex drapery hardware. And they are available both in plain natural muslin and in a variety of colors and fabrics to suit your taste. Write for prices on custom sizes and hand stenciled trims.

Natural: Permanent press muslin.
White: Polyester/cotton blend.

	About 80" wide				
TAB CURTAINS LENGTH	40"	45"	54"	63"	72"
Natural or white	$14	$15	$15	$18	$18
Pilgrim Stripe (Wine, Navy, Moss Green, Soft Gold or Brown on natural or white)	$20	$22	$22	$26	$26
Gingham (Yellow, Green, Brown, Red, Blue or Pink)	$15	$16	$16	$19	$19
Meissen Stripe (Red, blue, green, gold)	$26	$27	$30	$34	$36
BALL FRINGE CURTAINS					
Natural or white	$11	$12	$12	$13	$13

Valance 10" by 80" each $3.50

WOODEN RODS AND BRACKETS per set $4 Brackets only $3
Set includes two brackets made from birch, four nails and a ¾" by 36" or 48" (specify) wooden rod.

CATALOG FREE FABRIC SAMPLES (about 30) $2

Allow 1" per yard shrinkage. Money back guarantee.
VISIT OUR MAIL ORDER SHOWROOM,
327 COURT ST., (RTE. 3A), PLYMOUTH,
on Tues-Sat from 9-3. See tab curtains in dozens of colors, trims, and prints.

Then visit Plymouth's historic sites and try one of its fine restaurants.
Vacation in Plymouth and Cape Cod this year. Write if you need information.

Master Charge Tel. (617) 746-6116 BankAmericard
For delivery in Mass. add 5% sales tax. Add $2.00 for postage and handling.
Send check or money order to:

Constance Carol

Dept. 34, P.O. Box 899, Plymouth, Massachusetts 02360



ORIENTAL MING CHAIR

Elegance and simplicity are reflected in this intriguing chair. Timeless design makes it appropriate for any room. Trapunto symbol means Long Life. H 30 W 29 D 27
Finish: Walnut, Mahogany, Fruitwood.
Add $10 for Lacquer
Price: Your fabric $160.55
Our fabric $200.15
Shipping charges extra. No C.O.D.
Send $1 for catalog

Bryan Robeson

Dept. 177
Route 10, Box 793
Hickory, N.C. 28601

THIMBLES

to give—
to collect. . .



Praying Hands
No. 3398: $2.98



Korean Silk Thimble
No. 3117: $1.35



Genuine Marble
No. 3059: $2.95



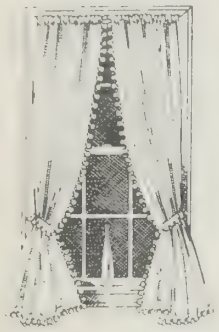
Zodiac Bisque Thimble
No. 3118x: $4.25
Specify sign!

N.Y. Res. add Tax!—Catalog $1.00

The Sewing Corner
Dept. HB47A, 150-11 14th Ave.
Whitestone, N.Y. 11357

COUNTRY CURTAINS

Ball Fringe on Permanent Press

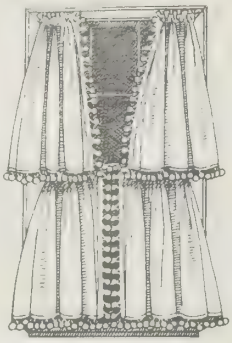


TIERS
20", 25" .....6.50 pr.
30", 36", 40" ....7.00 pr.

TIEBACKS
45", 54", 63" ....9.00 pr.
72", 81", 90" ...11.00 pr.

VALANCE
10" x 80" .....3.00 ea.

Send For Free Catalog



Country Curtains are a tradition . . . years of old-fashioned quality and conscientious service to thrifty homemakers. Sturdy, specially-made ball fringe is carefully stitched onto our 50% cotton/50% polyester blend . . . like real muslin but truly carefree. Natural or white. 90" wide per pair.

Please specify natural or white. Send check, money order, or use Mastercharge or BankAmericard. Sorry no COD's. Postage and handling: orders under $10 add $1.10, $10 and over add $2.00. Mass. res. add 5% sales tax. Satisfaction guaranteed.

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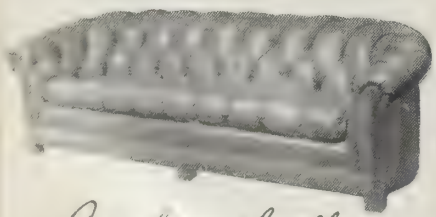
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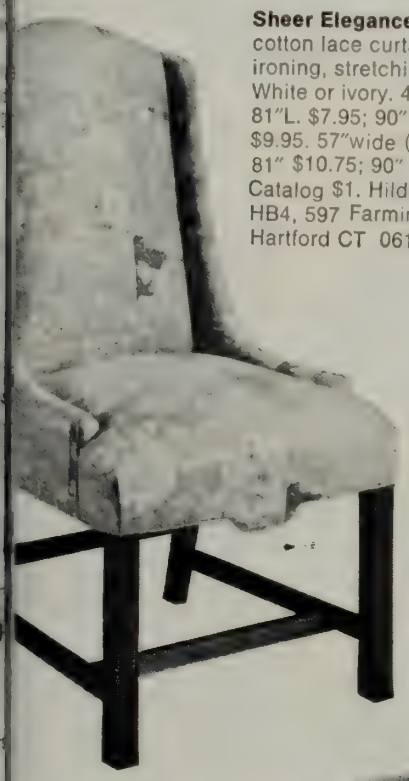
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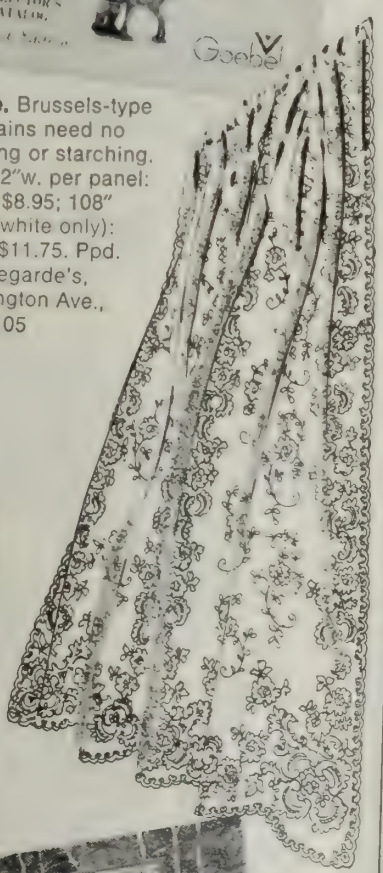
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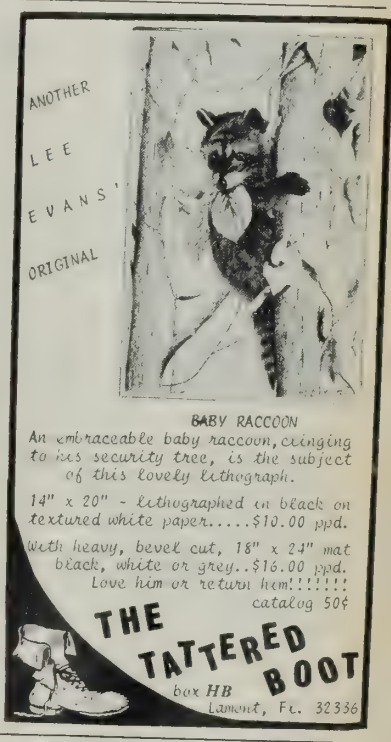
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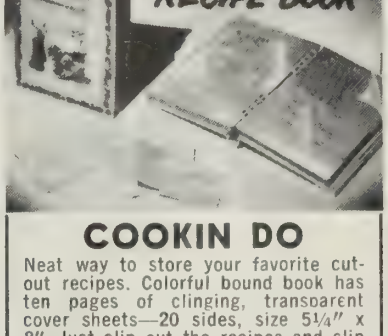
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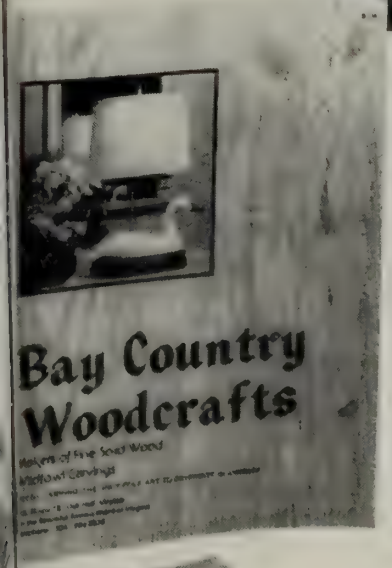
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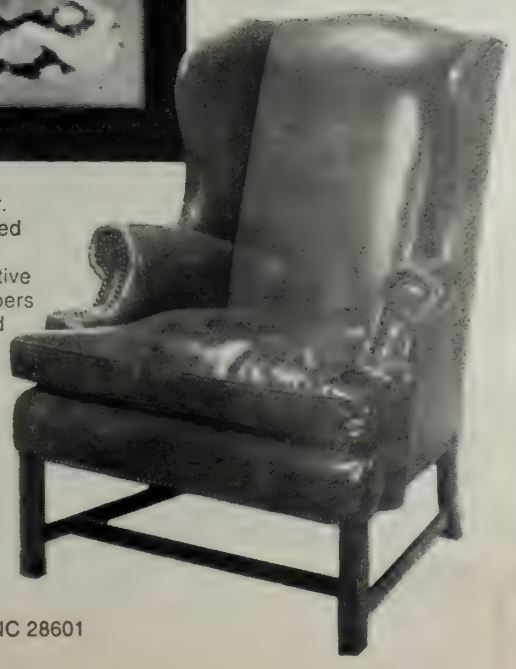
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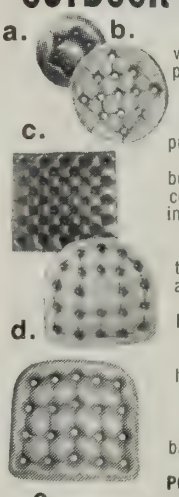
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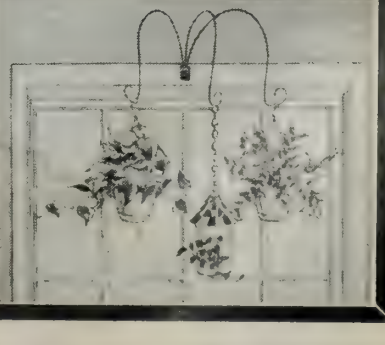


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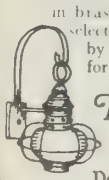
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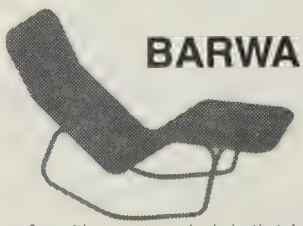


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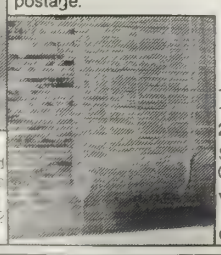


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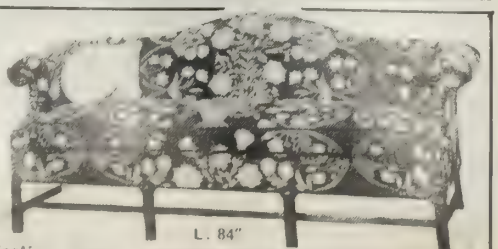
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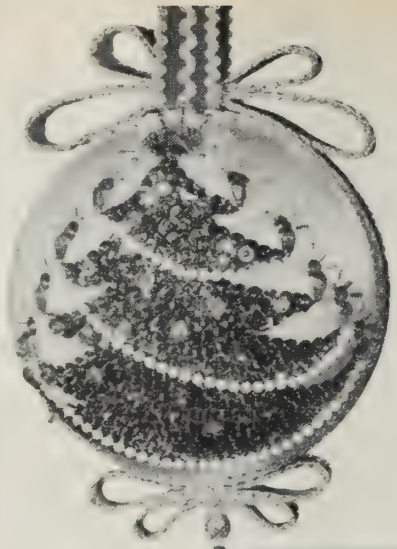
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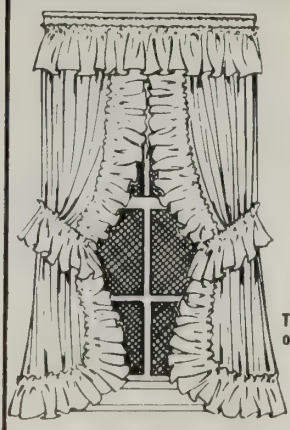




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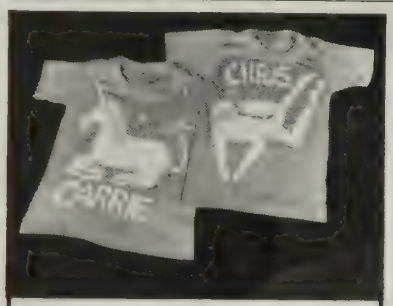


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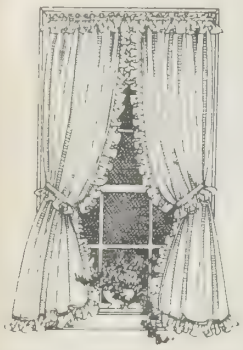
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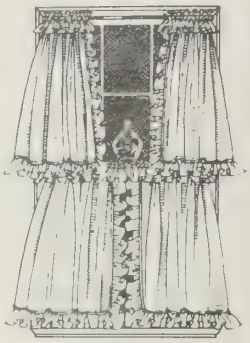


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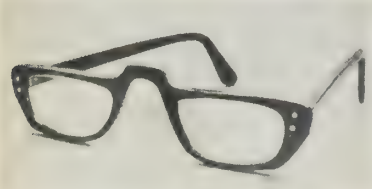


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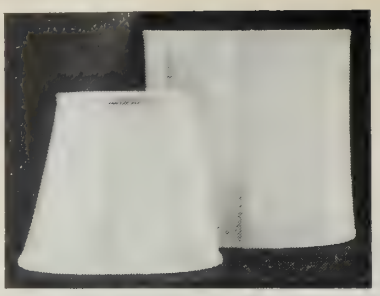
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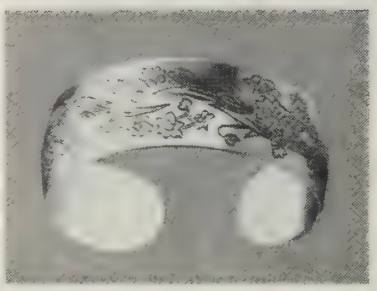
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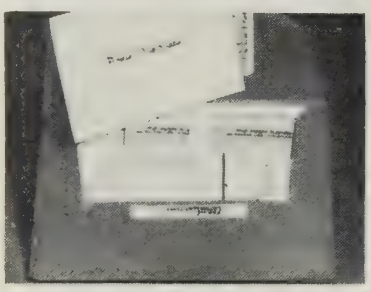
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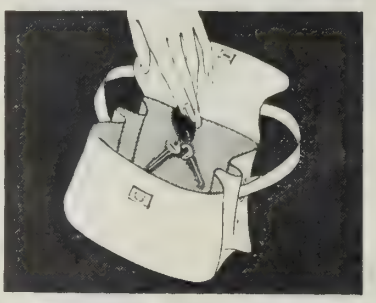
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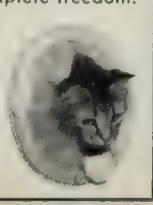


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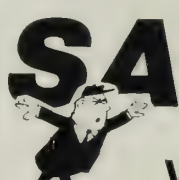
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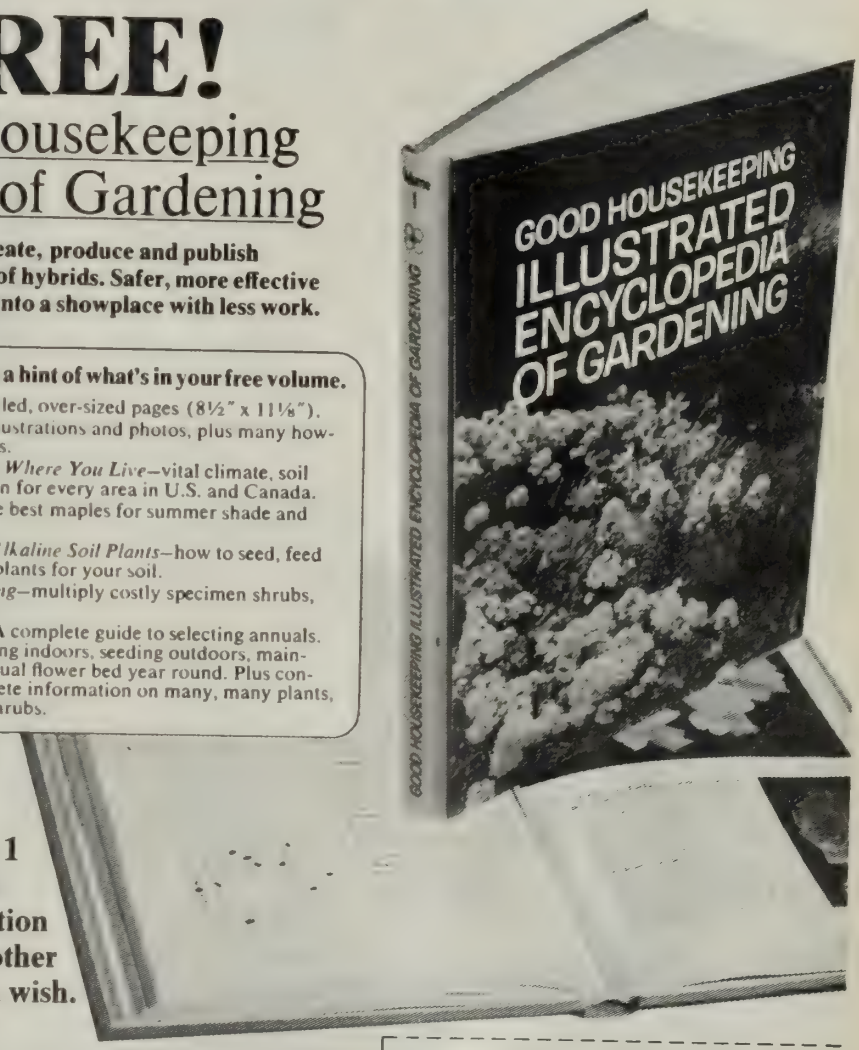
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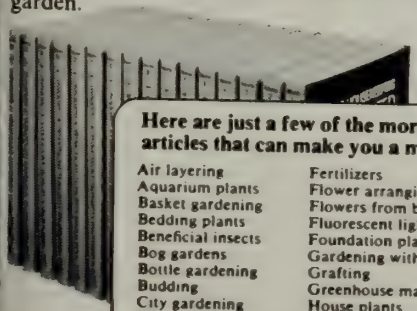
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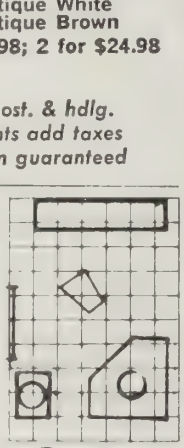


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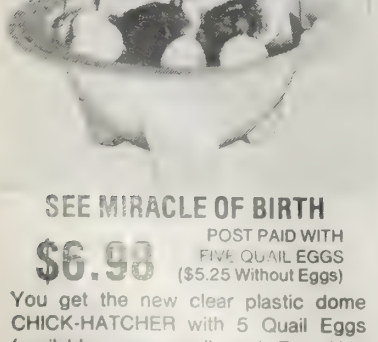
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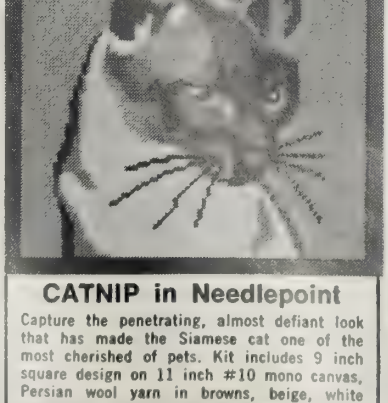


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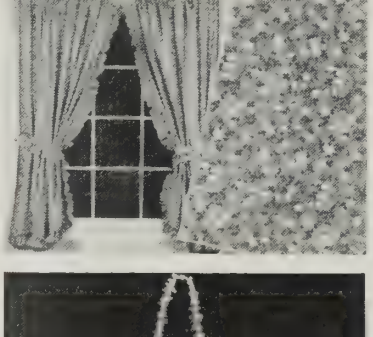
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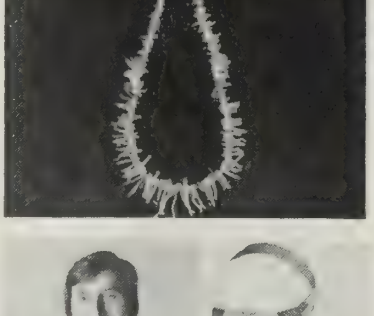
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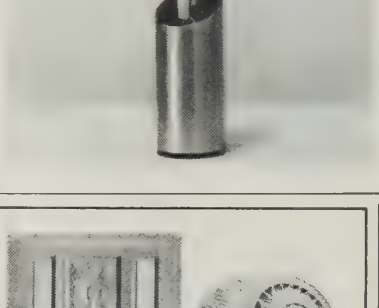
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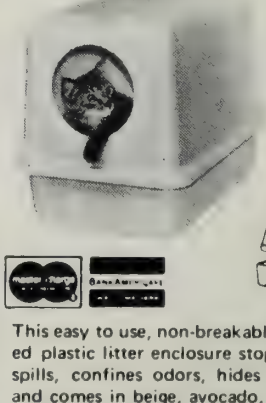
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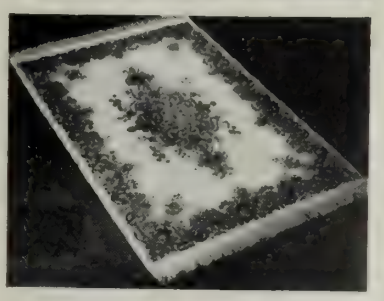
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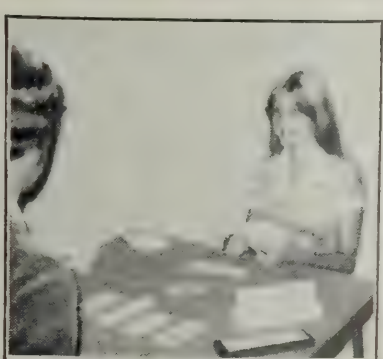


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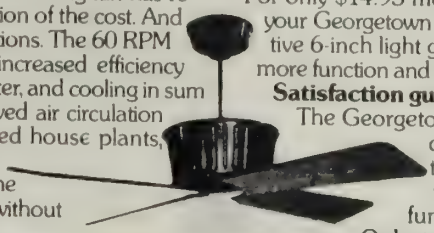
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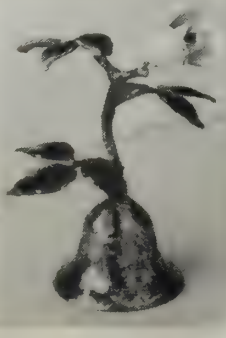
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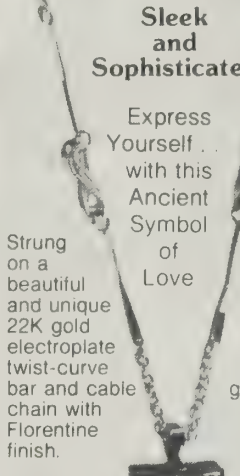
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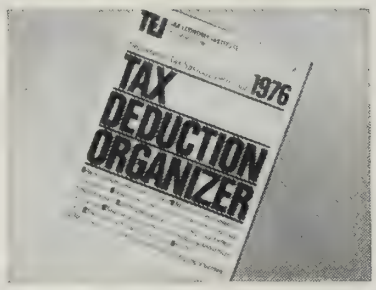
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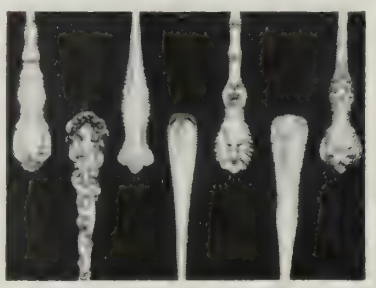
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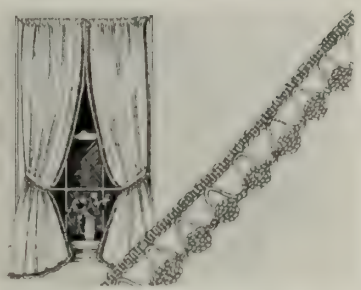
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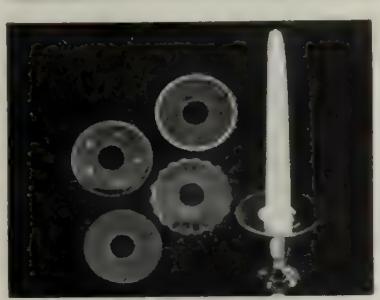
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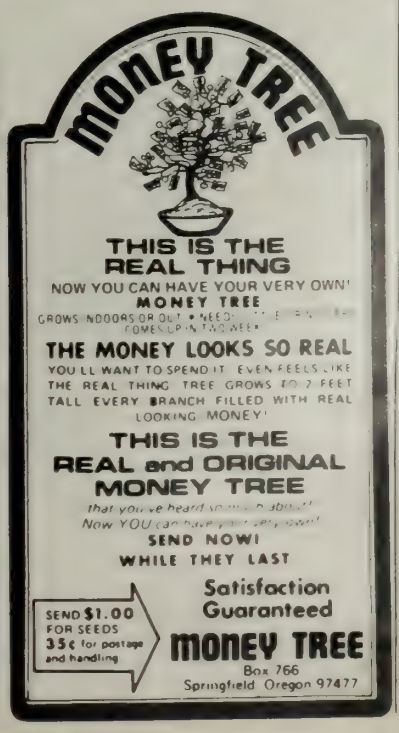
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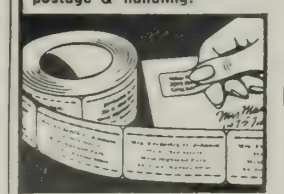






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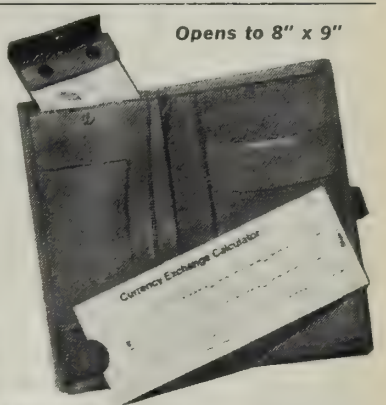
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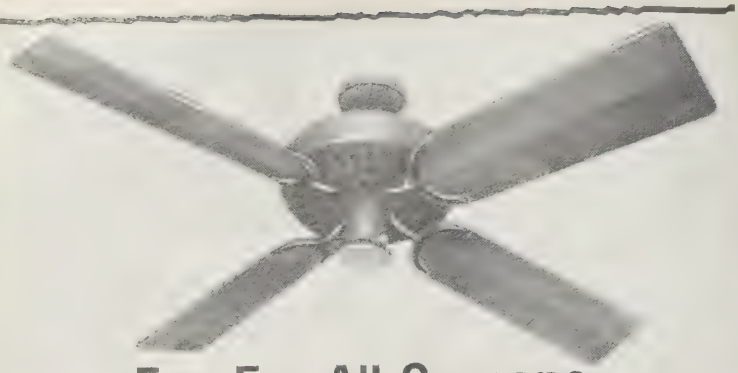
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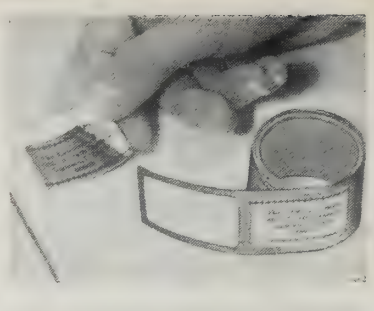
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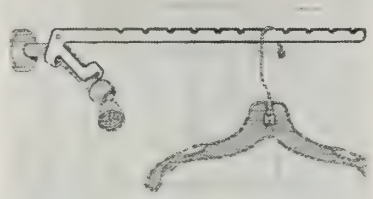
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Luxe Gold Foil Labels personalize books, cameras, briefcases, records etc. Zap to metal, leather, plastic, paint or glass via self-stick back. 1″x1¾″. Printed in black. Up to 4 lines, 27 letters & spaces per line. Roll of 250, $1.98, 20¢ post. Walter Drake, HB11 Drake Bldg., Colorado Springs, CO 80940



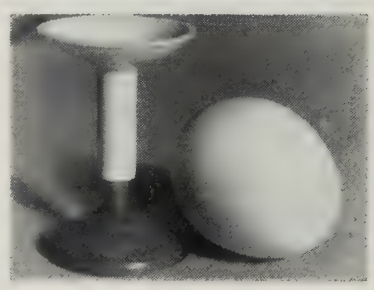
Duds Drip Dry in your tub (not on the floor) with this handy hanger. Space-saver of white rustproof vinyl over solid steel fits all shower heads, slips on or off instantly. Holds 11 hangers. For apartments, dorms. $2.9[illegible] ea., 2, $5.50, 50¢ post. American Century, HB47, Box 36232, Los Angeles, CA 90036



Cupie Night Light! A sometime angel will renounce the devil in her nature if you set this shining Cupie at her bedside. Leftover flesh-tone bisque night light glows softly in a nursery, a convalescent's room, the bath. #5718, 6″H. $9.50 ppd. Imports Ban, 6007 North Sheridan Rd., Apt. 2F, Chicago, IL 60660



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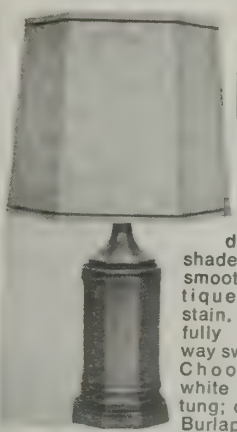


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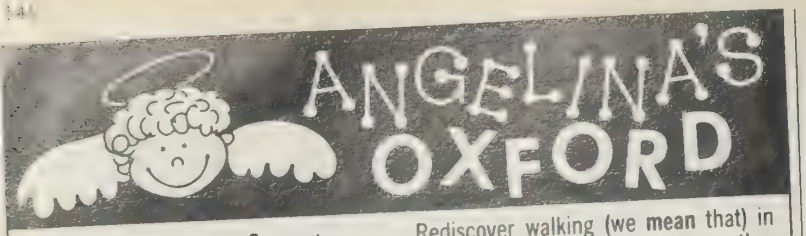
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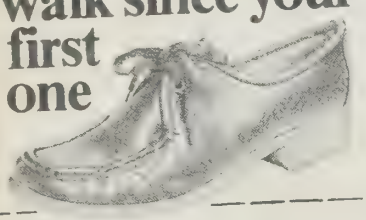
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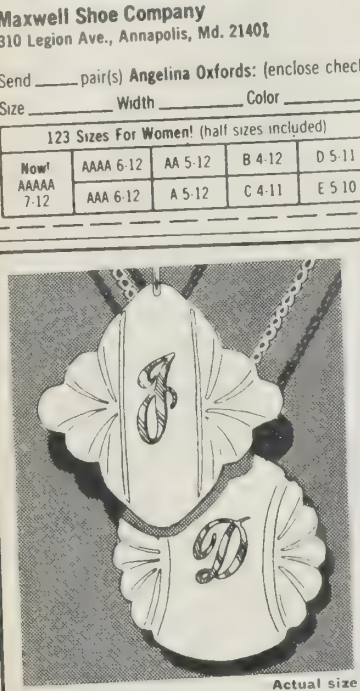
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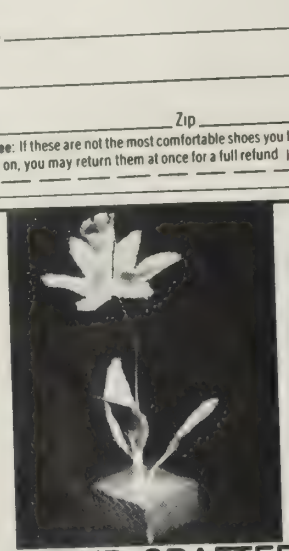


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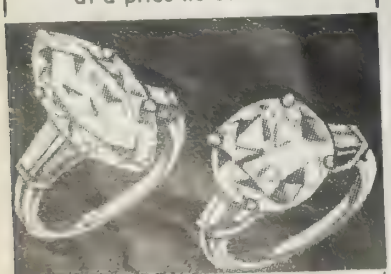
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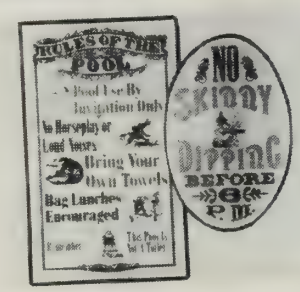
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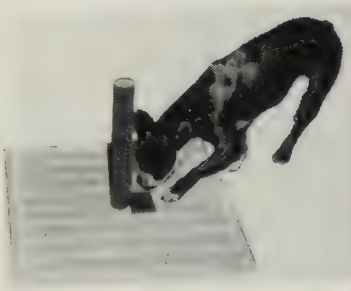
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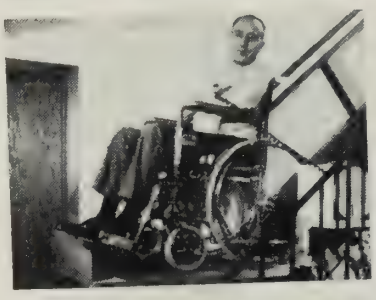
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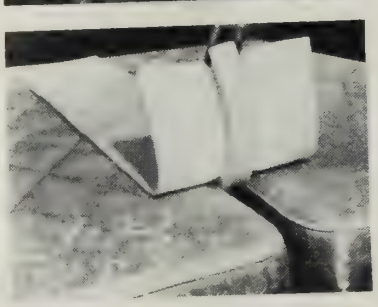
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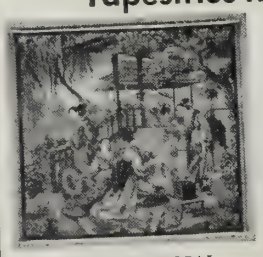


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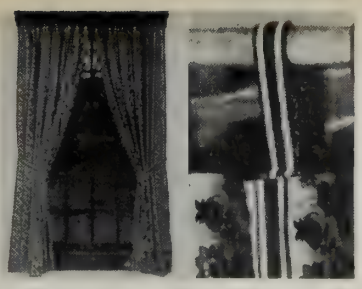


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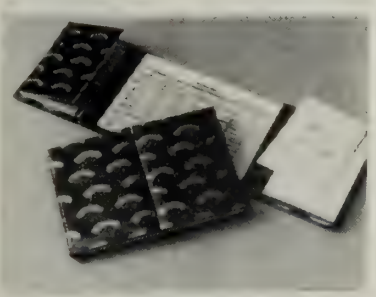
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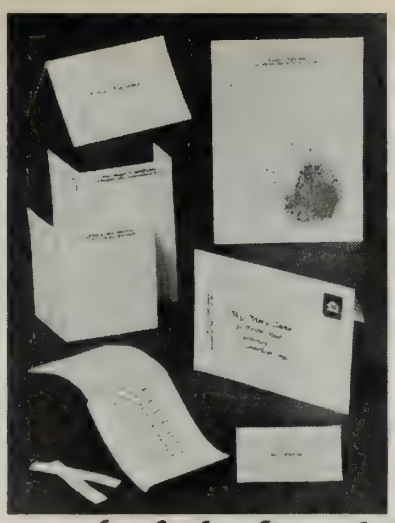


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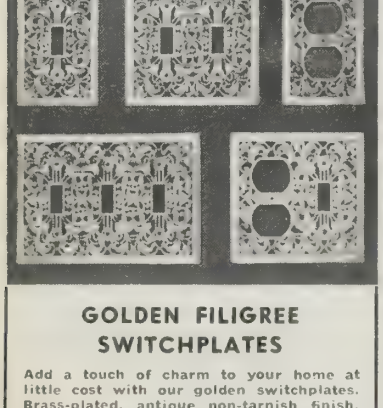
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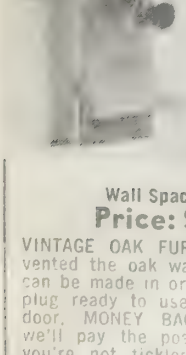
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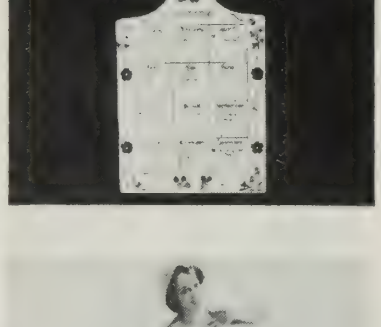
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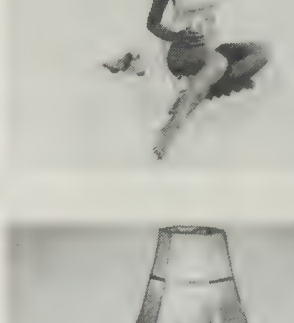
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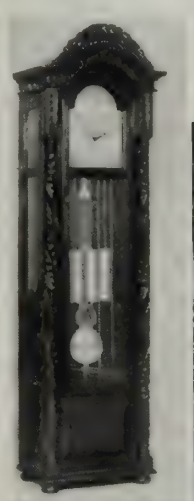
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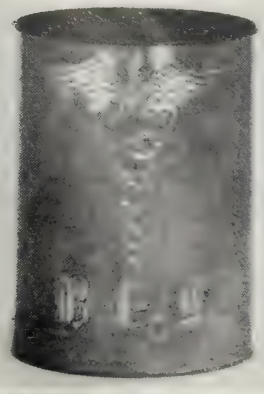
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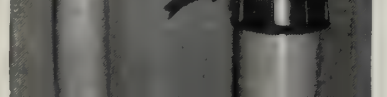
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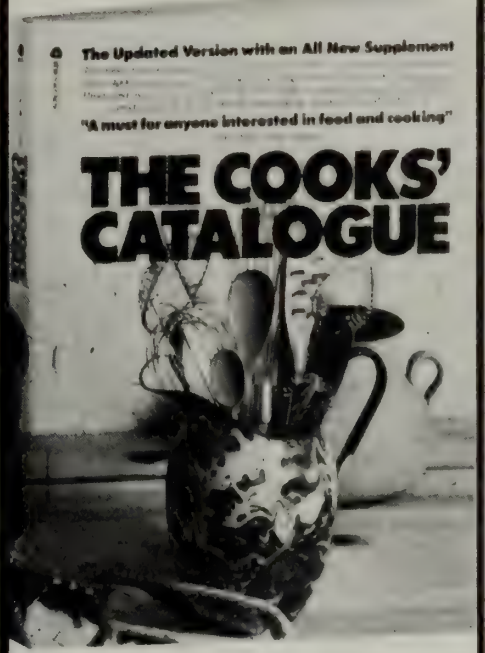
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Asterisks note the items available through decorators only. For names of stores with merchandise listed by manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately owned article. Include issue date and page number.

Cover and Pages 74-79—Casual chic

Entry hall: All plants and flowers, **Foster/Caldwell,** 945 N. Spaulding, Hollywood, Calif. 90046. Carpets, **Decorative Carpets Inc.*** Banquettes and fabric, **Republic Furniture.*** Large pillows, **Gingerich Draperies,** 8913 National Blvd., Los Angeles 90034; fabric, **Pindler & Pindler.*** Porcelain animals, **Burton S. Klein Inc.,** 315 S. Robertson Blvd., Los Angeles 90048. Cubes under animals, **Epstein & Groman Associates.***

Living room: Ottoman fabric, **Design Tex West Fabrics;*** upholstered by **San Giorgio,** 7366 Santa Monica Blvd., Los Angeles 90025. Sofas and covering, **Republic Furniture.*** Solid pillows, **Gingerich Draperies Inc.;** fabric, **Pindler & Pindler.*** Print pillows, **San Giorgio;** fabric, **Jack Lenor Larsen.*** Carpet, **Decorative Carpets Inc.*** Lamp, **Dolth-Baumann Associates;*** shade, **Melrose Shade,** 6614 Melrose Ave., Los Angeles 90046. Chrome accessories, **Hudson-Rissman,** 8430 Melrose Ave., Los Angeles 90046. Radius cornered, horn-finished desk, **J. Robert Scott,** 8727 Melrose Ave., Los Angeles. *Dining area:* Tree, **Margot Smith Thomas,** 3495 La Sombra Drive, Hollywood, Calif. 90068. Imari plates, salts and peppers, **David Orgell,** 320 Rodeo Drive, Beverly Hills, Calif. 90262. Crystal, **Waterford.** "Grand Baroque" silver, **Wallace Silversmiths.** Placemats and napkins, **Bullocks-Wilshire,** 3050 Wilshire Blvd., Los Angeles 90005. Silver shell, **J. Robert Scott.** Candlesticks, **Reiner Lane,** 700 N. La Cienega, Los Angeles 90069. Parsons table, **Mike Hamilton.*** Window treatment, **Melrose Shade;** fabric, **S. Harris & Co.*** Carpet, **Decorative Carpets Inc.*** Chair fabric, **Kent-Bragaline Inc.*** Upholstering by **Designskill Inc.*** Painting, **Leo Duval,** 8748 Melrose Ave., Los Angeles 90069. Flower bowl, **Hudson-Rissman.**

Family/projection room: Carpet, **Decorative Carpets.*** Couch and chair fabric, **Kent-Bragaline Inc.,*** furniture, **Republic Furniture.*** Pillow fabric, **Design Tex West Fabrics.*** Chippendale-style chair, **Minton-Spidell.*** Coffee table, ash tray and accessories on mantel, **Burton S. Klein Inc.** Cinnabar candlesticks on table, **John Nelson Antiques,** 8472 Melrose Place, Los Angeles 90069. Candlesticks on mantel, **Reiner Lane.** Log holder, **Bac Street,** 8428 Melrose Ave., Los Angeles 90069. Coffee table near window, **Welter Holden Associates Inc.*** Red lacquer fish, **J. Robert Scott.**

Master bedroom: Bed, **Lewis Mittman.*** Carpet, **Decorative Carpets.*** Bench, **Keller Williams,** for **Clark & Burchfield.*** Blue-and-white fabric, bench fabric, **Patterson Piazza.*** Bedding, pillows, quilt made by **The Linen Tree,** 501 N. Robertson Blvd., Los Angeles 90048. Tables, **Rod Martin Draperies,** 325 N. (*Continued*)





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PRODUCT INFORMATION

Continued

La Cienega, Los Angeles 90048. Lamps, **Primavera,** 8471 Melrose Place, Los Angeles 90069. Black lacquer tea table, **Bac Street.** Frames for chairs and ottoman, **Traditional Imports;** upholstered by **San Giorgio;** finished by **Mike Hamilton.*** *Kitchen:* Execution of curtains and cushions, **Rod Martin Draperies.** Curtain and seat fabric, **Brunschwig & Fils.*** Napkins, **Bullocks-Westwood,** 10861 Weyburn, W. Los Angeles 90024. Table accessories, **The Brass Tree,** 9044 Burton Way, Beverly Hills, Calif. 90211.

Pages 62-73—For ever & today

Hallway: Plants, **Schaefer Greenhouses Inc.** P.O. Box 588, Aurora, Ill. 60507. Chandelier, **New Metal Crafts.** Wall hanging, **Allan Morjikian.*** Chairs, **Kittinger.** *Living room:* "Fleurs Enchantées" sofa, drapery and ottoman fabric, burnt orange "Glo Sheen" fabric on wing chairs and walls, "Corsair Cloth" on tub chair, all **Waverly Decorative Fabrics.** Secretary, wing chairs, ottoman, armchairs and tub chair, **Pennsylvania House.** Upholstered ottoman, sofa and lacquered coffee table, **Dunbar.** Antique Indonesian dolls, **Michael Roberts Collection.*** *Dining room:* Table, **Kittinger.** Lowboys and dining chairs, **Pennsylvania House.** "Fleurs Enchantées" fabric by **Waverly Decorative Fabrics.** Chandelier, **New Metal Crafts.** Candelabra, salt and pepper shakers, "1810" flatware, **International Silver.** "Hong Kong" china, **Wedgwood.** "Glencree" crystal, **Waterford.** Spanish rug, **Allan Morjikian.*** *Library:* "Bandera" shade fabric, **Waverly Decorative Fabrics.** Worktable, **Pennsylvania House.** Chairs, **Kittinger;** "Beauvais" chair fabric, **Waverly Decorative Fabrics.** Antique kilim rug, **Allan Morjikian.*** Pewter bowl, **Oneida.** All crystal pieces, **Fostoria Glass Co.** Billiards fixture, **New Metal Crafts.** *Keeping room:* "Town & Country" plates, **Stangl Pottery.** Candlesticks and "Aspen" glasses, decanters and crystal bowl, **Fostoria Glass Co.** Wingback chairs, sofa, armchair and the ottoman, **Pennsylvania House.** Rugs from **Allan Morjikian.*** "Peel Document" fabric on sofa, ottoman and "Sturbridge Plaid" on armchair, **Waverly Decorative Fabrics.** Glass-topped coffee table, **Dunbar.** Pewter candlesticks, **Oneida.** "Donkenny" napkins designed by Anne Klein for **Robinson & Golluber.** *Kitchen:* Stool, **Dunbar.** Buffet server from **Oneida.** Decanters from **Fostoria Glass Co.** "Town & Country" coffee pot by **Stangl Pottery.** *Master bathroom:* "Espresso" double sink & tub, **Kohler & Co.** "Tuscany Cloud" countertop and floor tile, **American Olean Tile Co.** "Damier" wallpaper, **Hinson & Co. Wallpapers & Fabrics.** *Master bedroom:* "Sunrise" bed curtains and drapery trimming, **Cenci Inc.*** Persian wallhangings, **Michael Roberts Collection.*** Tête-à-tête, marble table and end table by **Dunbar.** "Reversible Tapestry." fabric on tête-à-tête and "Glo Sheen" drapery and furniture fabric, **Waverly Decorative Fabrics.** Desk, Queen Anne-style chairs, **Kittinger.** Lamp, **Georgian Lighting Studios Inc.*** "Flax" wallpaper, **Hinson & Co. Wallpapers & Fabrics.*** Tea

ottoman, **Pennsylvania House.** Rug, **Allan Morjikian.*** "Madreau" carpet, **Karastan.** Candy dish, **International Silver.** Painting, **Karl Mann Associates Inc.**

Girl's bedroom: Bed and all furniture, **Pennsylvania House.** "Shoreham" fabric on the bed, "Jakarta" fabric on the chaise, **Waverly Decorative Fabrics.** "Progression" carpet, **Karastan.** Pewter candlesticks, **Oneida.**

Guestroom: Bed, tables and chairs, **Dunbar.** Carpet, **Karastan.**

Boy's room: "Bandero" shade fabric, "Huntington Rep" bedspread and "Navajo" tub chair fabric, **Waverly Decorative Fabrics.**

Beautyrest bedding throughout, **Simmons Co.** Draperies throughout house hung by **Parenteau Studios,** 230 W. Huron St., Chicago 60610. Patio furniture, **Brown Jordan.** Flowers, **Schaefer Greenhouses.**

Pages 80-82—Boldly elegant

Page 80: Tortoise-shell side table, **Al Burkhardt Custom Shade Co.*** Coffee table, **Robert Webb.*** Pewter candlesticks, **Estaños Pedraza,** Segovia, Spain.

Page 81-top: Portrait of owner by Guayasamin. *Bottom:* Sofa, **Casa y Jardin,** Spain. Bronze coffee table designed by **Giovani Patrini,** Milan, Italy.

Page 82: Upholstered bed and Ultrasuede chair, **Bay Murray Inc.,** 1134 First Ave., N.Y.C. 10021. Lamps attached to wall above sofa, **Hansen Lamps.*** Desk lamp designed by **Giovani Patrini.**

Pages 83-89—Egyptian designs

Photo 2: "Eastern Palm" porcelain dinner plates, part of the Brooklyn Museum collection and "Running Gazelle" box on table, made by **Vista Alegra,** Portugal, available through **Block China.**

Retail addresses: **Fabrications,** 146 E. 56th St., N.Y.C. 10022. **Livingston Flower Fair,** 171 S. Livingston Ave., Livingston, N.J. 07039. **Metropolitan Museum of Art,** Fifth Avenue at 82nd Street, N.Y.C. 10021. **Pillow Salon,** 238 E. 60th St., N.Y.C. 10022. **Royal Copenhagen,** 573 Madison Ave., N.Y.C. 10022. **United Nations Gift Center,** 345 E. 46th St., N.Y.C. 10017.

Pages 92-95—Blithely graceful

Living room: "Slim" sofa, ottoman, chair fabrics; "Candy" polka dot pillow fabric, **Hannett•Morrow•Fischer Inc.*** Draperies and upholstering executed by **Frank Gambini.** Painting above mantel by Seneque Obin.

Dining area: Draperies executed by **Frank Gambini.***

Bedroom: "Kashmir" fabrics, wallpaper; "Cosmos" pillow fabric, "Palma" paper on chest, **Hannett•Morrow•Fischer Inc.** ■

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LET'S BRING BACK

Continued from page 97

perforated spoon, then pack as much cracked ice as you can on top of it. Slowly pour cold water over the sugar and ice. When the water has dripped through to fill the glass, the drink is ready. . . . That one takes a lot of work; the **Bombay Cocktail** is a little easier: Stir together ½ ounce dry vermouth, ½ ounce sweet vermouth, 1 ounce brandy, ¼ teaspoon Pernod or Anisette, ½ teaspoon Curaçao with cracked ice. Strain into a stemmed cocktail glass. . . . And then there was the **Café de Paris Cocktail:** Mix 1 egg white, 3 dashes of Anisette, 1 teaspoon heavy cream and 1½ ounces dry gin in a cocktail shaker. Add cracked ice and shake hard. Strain into a stemmed cocktail glass and serve (smilingly).

Let's bring back...

our sense of humor and a realistic attitude about the cocktail. For those who think that grass-smoking is better mated to the juice of the grape than the spirit that comes from grain, well, that's a personal choice in all ways. For the calorie-counters, we agree that one has to watch the empty calories most drinks give (100 calories a shot for Scotch and most whiskies; 75 per ounce of gin; 70 per ounce of vodka; 85 per average glass of most wines), but then isn't moderation the key word here? And to the wine snob cultists, we can say only that *one* cocktail before a meal usually won't destroy anyone's appetite or taste buds any more than will a distinctively flavored wine. So, choose your own pre-dinner sip—but if you do prefer a mixed drink, remember this mixing hint from *The Savoy Cocktail Book:* "Never use the same ice twice."

FINDING A TREASURE

Continued from page 55

real treasures, you can start your search by training your eye to look for dovetailed furniture (with *uneven* notches), "country" (primitive, rustic) furniture, all old tinware, all old pewter, any silver marked "Sterling," any pre-1930 clock, all old kitchen tools, all copperware and all older brassware, any artwork signed Nutting, Parrish, Christie (read a book), American postage stamps (older the better) and postcard scenes, ditto coins, old (pre-1932) campaign buttons and ribbons (especially with portraits), anything dated 1876 (Centennial), stained glass in any form, all mechanical devices, such as one-arm bandits, banks, music makers, all-iron toys, old dolls, key china types such as Imari, Luster, Spatterware, Gaudy Dutch, etc. (read a book on them), old oil lamps and lanterns (any kind), old (pre-1900) clothing, shoes, canes, *all* old guns, knives and battle swords, Oriental rugs (all sizes), solid brass and brass-and-iron beds, calf-bound books (clean), old jewelry, men's good "turnip" watches.

The woods are full of treasure; they always will be. But you must keep learning and searching in off-beat places—and you have to plan to get good and dirty in search of gold among the grime

HOUSE BEAUTIFUL

DECORATING SPECIAL!

A VISIT TO THE MANHATTAN HOME OF HELEN GURLEY BROWN

MAY $1

NEW FACES FOR OLD SPACES!

Great ways to PERSONALIZE YOUR HOME!



DOZENS OF IDEAS FOR NEW COLOR & CHARM

Jacques Papin tells how to make perfect crepes



Armstrong Designer Solarian® with the richness of Inlaid Color.

As different from other no-wax floors as an oil painting is from a print.

No matter how fine a print is, it's still just a print. Only a reproduction of the original. An oil painting is built up layer on layer, shade on shade, which creates that depth and realism found only in an original work of art.

Armstrong's exclusive Inlaid-Color process gives Designer Solarian that same depth of color and realism of design. It is a buildup of thousands of varicolored granules that forms a thick inner layer of color—deep, rich color with that quality of "an original" that no printed floor design can hope to achieve. And it's also what gives Designer Solarian its solid, hefty feel.

Visit your Armstrong retailer. And compare the unusual richness of Designer Solarian's deep-down Inlaid-Color construction to the other no-wax sheet floors. You can't miss the difference.

Because of its Mirabond® wear surface, Solarian keeps its sunny shine, without waxing or buffing, far longer than ordinary vinyl floors. And the cleaner you keep it, the brighter it shines. Just sponge-mop with detergent and rinse thoroughly. Black heel marks come up easier, too. If heavy-traffic areas eventually show some reduction in gloss, your retailer can supply a special Solarian Floor Finish which can be applied occasionally as needed to help maintain the shine.

To find a nearby Armstrong retailer, look in the Yellow Pages under "Floor Materials." Many are authorized Floor Fashion Center® retailers, offering the best in selection and service. Or, use the coupon to get free Solarian literature, maintenance instructions, and names of your nearest Armstrong retailers.

Pictured here are just five of the more than 50 different color and design choices available in this fine-quality floor. Designer Solarian. It's like an original work of art.

Certain floor designs copyrighted by Armstrong



Armstrong

CREATORS OF THE INDOOR WORLD®

Armstrong
7705 Atkins Ave.
Lancaster, Pa. 17604

Please send me your free brochures on Solarian color and design selections, flooring maintenance, and names of my nearest retailers.

Name_____

Street_____ Apt. #_____

City_____ State_____ Zip_____



A touch of Courtly France. Thomasville Camille.

That Thomasville Look gives the majestic grace of Louis XV a new significance for today. Notice the authentic cane inserts and the elegant cabriole legs of the courtly canopy bed. The armoire has a gracefully flowing bonnet, like a crown over its full-length doors. And just as in the days of Louis XV, this armoire is vast enough to hide an abundance of riches.

That Thomasville Touch recreates the past with the craftsmanship of today. Every piece is accurately detailed and richly embellished with touches of history. A collection fit for a kingly manor or a home with country manners. Camille is available in a hand-rubbed fruitwood tone or brushed antique white with hand-striped green-and-gold trim.

For the name of the Camille dealer nearest you, call this special toll-free number anytime: 1-800-243-6061 (in Conn., 1-800-882-6500).

And for the wealth of decorating ideas in our 230-page "Homemaker's Guide," send $3 to Thomasville Furniture, Dept. HB-377, Thomasville, N.C. 27360. The luxurious Dreamspun carpet is also from The Indoor World® of Armstrong.

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Beautiful today. Colorful and classic. Deep and dramatic. That is the magic of Armstrong Dreamspun, the luxurious Saxony plush carpet shown above.

Beautiful tomorrows. Dreamspun is specially constructed to provide our best combination of performance features for the style and price. Just look at some of the quality checks Dreamspun underwent during development. These quality checks ensure that, with proper care, your Armstrong carpet will enjoy many beautiful tomorrows.

For a look at all the newest Armstrong carpets and a free booklet on how to keep your carpet looking its best, write Armstrong, 7705 Bratten St., Lancaster, Pa. 17604.

Dreamspun Quality Checks
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Armstrong
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KitchenAid® owners tend to brag a little.

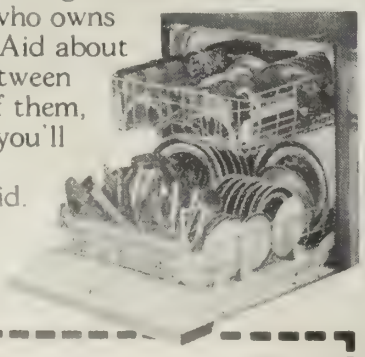


This ad appeared in the real estate section of the Cleveland Sun-Herald on June 3, 1976.

Another example of why we say no one does a better job of selling KitchenAid dishwashers than KitchenAid owners. That's because they know firsthand how good and efficient KitchenAid dishwashers are.

Maybe that's why KitchenAid is the one people who own dishwashers say is the best. And that's a good reason to check out KitchenAid when you're buying a new dishwasher.

Ask your KitchenAid dealer about the Load-As-You-Like KitchenAid Superba, with easy loading and all-around cleaning action. Then ask someone who owns a KitchenAid about theirs. Between the two of them, we think you'll choose a KitchenAid.



KitchenAid®
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KitchenAid, Dept. 7DB-5
Hobart Corporation
Troy, Ohio 45374

Tell me more!

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HOUSE BEAUTIFUL

Volume 119, Number 5; May 1977

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COVER

Exquisitely patterned geometric overtones of Imari rust, navy, pale yellow are punctuated by white sand-suede walls: an exotic backdrop created by Interior Designer Rose Lou Bengisu and Architect Ugur Bengisu, of R.L.B. Interiors, for the Long Island home of Mr. and Mrs. Stephen London. Mirrored cube table serves as a "floating" base for an arrangement of Japanese lacquerware and Chinese porcelains. For details, see Product Information. Photograph by Feliciano.

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Sears says buy a mattress like you would a car... find out what's underneath the hood.



The Sears-O-Pedic Imperial Innerspring Model

Sears ★ Best

Individually pocketed coils engineered to carefully cushion every inch of your body weight with the proper degree of support.

Sears Exclusive Mattress-Within-A-Mattress Construction. Surrounding the bed of individually pocketed coils are heavy-gauge steel border coils supported by double wire edge construction. No matter how much abuse the edge of your mattress gets, it resists sagging.

Six plush layers of comfort. Each luxurious layer specially designed to give you sleeping comfort on top of firm support.

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$129.95*

Twin size mattress or boxspring.
(Queen size shown.)

*Prices higher in Alaska and Hawaii.

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The extraordinary Sears-O-Pedic Imperial Mattresses. Available in twin, full, queen or king sizes at most Sears larger stores and through the catalog.

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Contact your nearest U.S. Sears store for warranty service.

*If bedding is queen size (60 inch width), these warranties only apply when the bedding is used with center support frame or bed rails that provide rigid center support.

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Sears ★ Best

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Five plush layers of comfort. Each luxurious layer specially designed to give you sleeping comfort on top of firm support.

Lustrous, deeply quilted cover. The elegant floral damask design is woven in for optimum luxury.

Built-to-match boxspring. Uniquely designed for your Sears-O-Pedic Imperial Foam Mattress. Inside, one heavy-gauge *continuous coil* gives you more comfort and uniform support than conventional foam boxspring.

$129.95*
Twin size mattress or boxspring.
(Queen size shown.)
*Prices higher in Alaska and Hawaii.

The place to shop for mattresses Sears

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For free color brochure, write Artisan House, Dept. HB-8, Los Angeles, CA 90026

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Whether you wear makeup or not. Whether you apply Moisture Film at the start or end of the day... trust your face to Moon Drops.



Revlon

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INSIGHT

Macy's wins first 'Store Beautiful' award



LEO CHOPLIN/BLACK STAR

The world's largest department store, Macy's Herald Square, has been named the winner of House Beautiful's first "Store Beautiful" award.

Edward S. Finkelstein, president and chief executive officer of Macy's New York division, accepted the award—a Steuben crystal sculpture of an eagle—from New York Governor Hugh Carey at a ceremony in the governor's Manhattan office.

The "Store Beautiful" award will be given each year by House Beautiful to a retail operation for exceptional and innovative merchandising—including in-store improvements and service to the consumer.

In announcing its selection of the 1977 recipient, House Beautiful cited Macy's Herald Square for two extraordinary in-store accomplishments—The Cellar and the Domestics World.

In constructing The Cellar, the store totally transformed its entire basement sales area, creating a stunning arrangement of boutique-type units with expansive displays of housewares, stationery and gifts, designer fabrics and personal care items. In addition, there is "The Market Place," which houses a greengrocer, confectionery and patisserie. A branch of P. J. Clarke's, a popular Upper East Side restaurant, offers food and drink service.

The Domestics World encompasses 60,000 square feet of home fashions, divided among "The Bedroom," "The Bathroom" and "The Dining Area."

Collecting weather vanes —an American folk art form

Weather vanes made by hand and in factories from the 17th to 19th centuries are highly valued items

By ELIZABETH V. WARREN

Ever since the copper cockerel was placed atop the Dutch Reformed Church in Albany, N.Y., in 1656, weather vanes have enchanted Americans. The early handmade ones—those from the mid-17th century to the mid-19th century—although meant to be functional, showed great artistic quality and charm. The sculptural nature of this early work was not forgotten when manufacturers began making weather vanes in factories in the mid-1800s. That is why weather vanes made between 1656 and c. 1900 appeal to us now as folk art and why Americans are collecting them today.

Weather vanes have been known since at least 100 B.C., when Andronicus built his Tower of Winds in Athens and topped it with a bronze image of the god Triton pointing a wand in the direction of the wind. Later, they were used throughout Europe and Scandinavia.

The Early American weather vanes (rare

(*Continued on page 20*)

FROM BOX TO SLEEP IN 15 MINUTES

The "SleepKit Platform Bed" by Natural Selection can be assembled in 15 minutes. Made out of triple-layer corrugated fiberboard, the queen-size model weighs 65 pounds and costs $99. Add a base cover and it's $179; with mattress and cover, $259. The 15-piece kit (*below*) is shown assembled at right in the apartment of Interior Designer Joan L. Regenbogen. Accessories provided by Dansk Designs and Roe Kasian Inc.



FELICIANO



By SUSAN GRANT LEWIN □ In this era of instant everything, it's about time someone came up with instant furniture. Two bright young men from Oyster Bay, Long Island, New York have done just that. Industrial Designer Kenneth Tarlow and Manufacturer Kenneth Ross have formed Natural Selection, a firm dedicated to exploring the capabilities of instant,

(*Continued on page 28*)

TONIGHT

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Lavish a bed with the luxury of Wamsutta, and there's no place more delightful to settle down...and live. Surrounded with books and backgammon and music. And extraordinary softness and beauty.

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1851. Isaac Singer perfects the first practical sewing machine

In 126 years, we're the only ones who've learned how to make a Singer sewing machine.



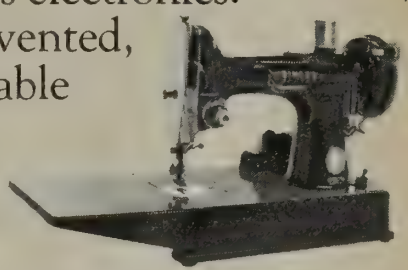
1889. The first electric sewing machine.

No other company makes sewing machines quite like ours. No other company has had 126 years to learn how.

In fact, ever since 1851, when Isaac Singer made the first practical sewing machine, the great advances in sewing machines have been made by Singer.

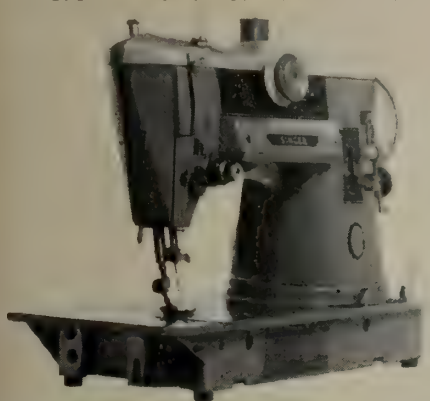
We made the first electric sewing machine in 1889. And in 1975 we made the *Athena** 2000 electronic machine, the first of its kind in the world. It runs by a tiny pre-programmed memory bank that controls and changes 25 stitches—and actually makes sewing as easy as pushing a button. To this day, only Singer makes electronics.

In the century between electric and electronic, we invented, among other things, the slant needle machine, the portable and the *Flip & Sew** 2-way sewing surface.



1932. The first lightweight portable sewing machine.

And today, you can get features built into a Singer machine that other companies can't even copy.



1957. The first slant needle zigzag machine.

Innovations like a bobbin that winds by push-button, saving you eighteen steps. A buttonholer that measures a button and makes a buttonhole to fit—in just one step.

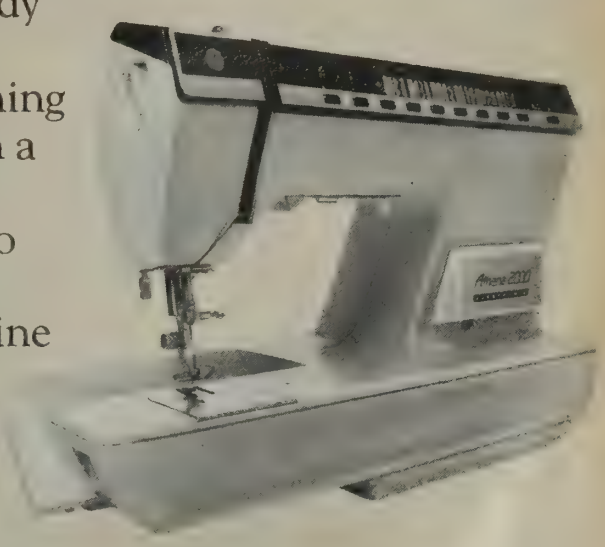
And conveniences like a needle plate that attaches by magnet instead of by screwdriver. (A simple enough idea. But nobody else thought of it.)

But there's something else you can get only in a Singer sewing machine.

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It's why your grandmother's Singer machine sews as well today as it did years ago.

And it's why the Singer machine you buy tomorrow will still be sewing years from now.

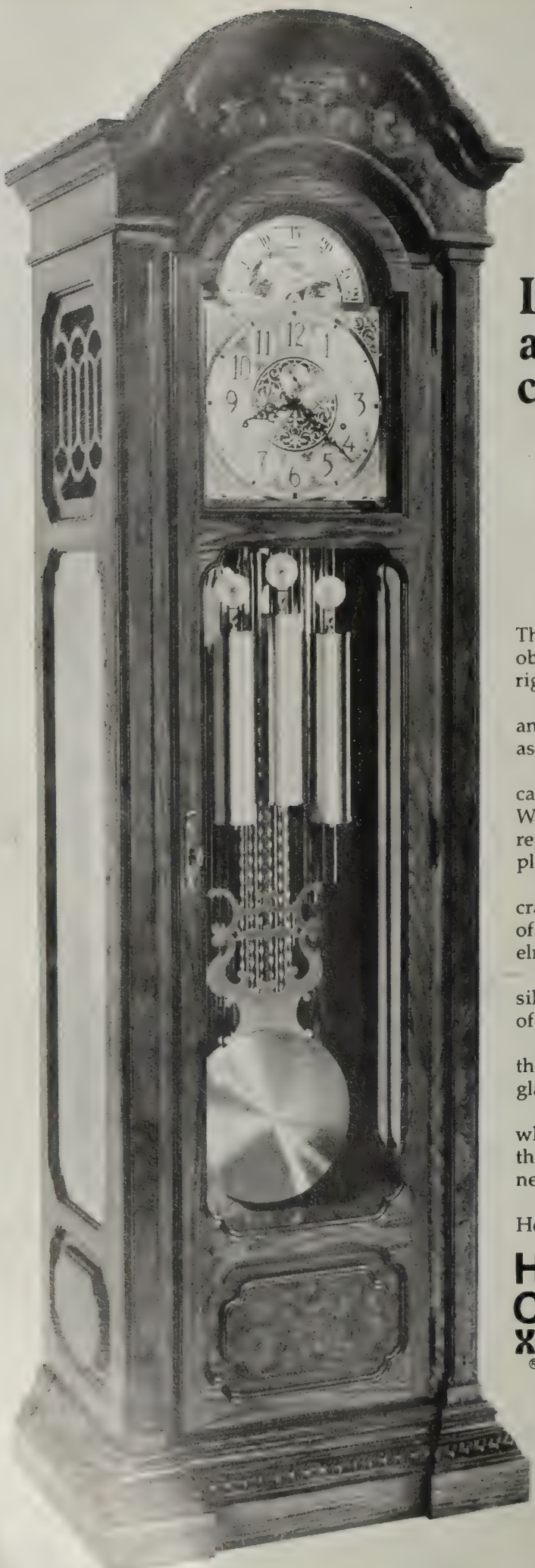


1975. The first electronic sewing machine.

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ones from the 17th and 18th centuries and those of the first half of the 19th century) are the hardest to find and authenticate. They were generally carved out of wood or cut out of sheet metal or sheet iron in



Animals were always favorite vane designs. This gilded copper dove was made c. 1870 in a factory in either New York or New England.

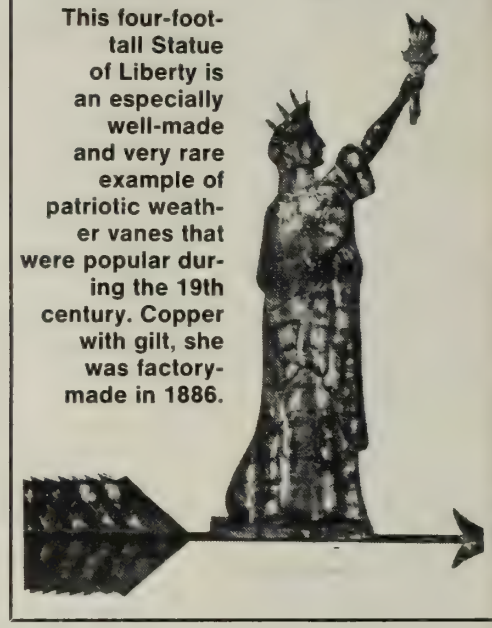
silhouette designs by rural craftsmen. There were some three-dimensional vanes made at this time (a few copper examples are also known). The best of the silhouetted vanes achieved a three-dimensional feeling, sometimes with added details or a cut-out design that enhanced the figure. Many of the silhouettes are highly successful works of art in their own right. According to Jean Lipman of New York City's Whitney Museum of American Art and author of *American Folk Art in Wood, Metal and Stone* (Dover, paperback, $3.50), "The effect achieved through a flair for functional design and a natural vitality of execution, as seen in these provincial weathervanes, would be hard to surpass in the most finished pieces of academic sculpture."

Wooden vanes were almost always painted for protection from the weather and must have brightened the countryside considerably. White, Indian red and yellow ochre (perhaps for the appearance of gilded metal), used singly or in combinations, were common colors, dictated by the need to see the direction of the wind from a distance. Metal vanes —now bare—may also have been painted or, often, gilded. Most of them, however, were left unpainted.

The majority of the weather vanes produced in the 19th century were of sheet copper (sometimes with zinc or iron added), placed on a template (an iron casting of the carver's original wooden pattern), and both sides were shaped with a hammer. The two sides were then soldered together and the details—fins, feathers, tails, etc.—sometimes were silhouetted of sheet copper and added on to the three-dimensional body of the vane. The copper was frequently gilded, although collectors today find the look of patinaed copper, where the gilding has worn off, most appealing.

In the latter half of the 19th century, when cast-iron decorations became popular for fences, balconies, gates, etc., vanes were made also of cast iron.

Some dealers and collectors believe that factory-made, three-dimensional weather vanes are artistically as good and some better and more valuable than earlier, handmade ones. Some of the best examples stand up as sculpture in the



This four-foot-tall Statue of Liberty is an especially well-made and very rare example of patriotic weather vanes that were popular during the 19th century. Copper with gilt, she was factory-made in 1886.

PHOTOGRAPHS COURTESY GERALD KORNBLAU

round, yet still show the silhouette profile, reminiscent of the earlier vanes. Note, however, that molds used to make the 19th-century vanes have survived (as have some companies), and one must be wary of (*Continued on page 24*)



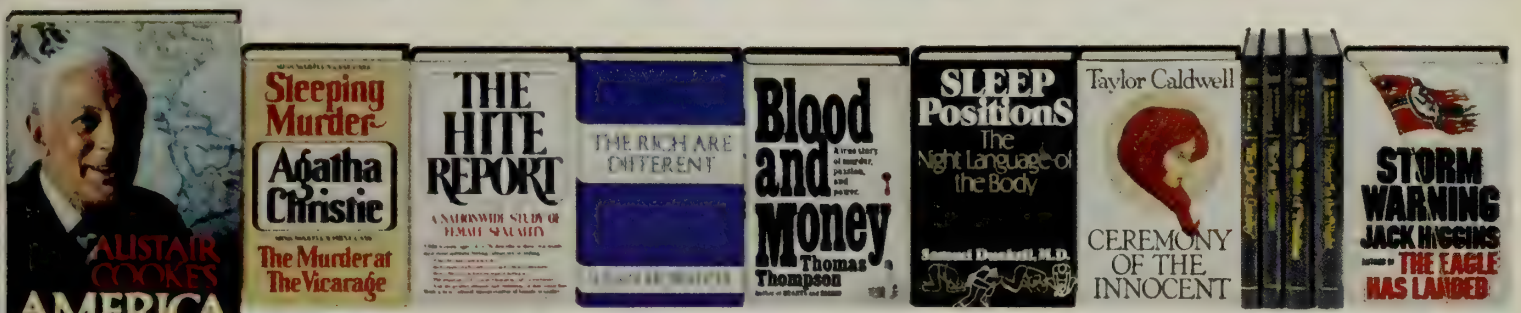
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INSIGHT

buying a newly made weather vane cast from an old mold and said to be antique.

One of the most enjoyable aspects of collecting weather vanes lies in tracing the history of each new design acquired. The most famous American weather vane is the glass-eyed grasshopper made in 1749 by "Deacon" Shem Drowne, first known professional vane maker. This vane still stands on top of Boston's Faneuil Hall as a symbol of the American art form. Yet it was actually a copy of the grasshopper on London's Royal Exchange and was itself copied in the mid-1900s by L. W. Cushing & Sons, a weather vane manufacturer in Massachusetts. The design was popular throughout the 19th century and is again highly prized.

During the 17th and 18th centuries, weather vanes tended to be of simple, basic designs, easily recognizable at a distance yet aesthetically pleasing. Besides the grasshopper, popular subjects were arrows and banners, fish, cocks, serpents and Indians, which, legend says, indicated the settlers' desire to live in peace with their neighbors.

The cock, or rooster, is one of the most frequently seen designs, especially on churches. This is because, the story goes, about 1,000 years ago a papal edict declared that the symbol of a rooster be installed on the top of every church to remind everyone of Peter's betrayal of Christ ("The cock shall not crow, til thou hast denied me thrice" said Christ to Peter, according to the Gospel of St. John). Seeing the cock on the church steeple, all would be reminded to come to pray and not deny Christ as

Some factory-made vanes are now more valuable than handmade examples

Peter did. From spire decoration to functional weather vane seems a logical progression. Interestingly, in New England, the fish frequently replaced the cock on village church roofs.

Arrows, banner and bannerets, both simple and elaborately decorated, derived their design from the English custom of allowing nobility to fly their fanes (the word meant both flag and weather vane) containing the family crest outside their homes. American examples often contain the date of completion of the buildings they once topped.

The number of subjects increased during the 19th century, and after 1850, when weather vanes became the products of factories, almost any design could be made. The 1875 catalogue of J. W. Fiske, a New York City manufacturer, proudly announced "vanes of any design made to order on short notice and at reasonable rates." This is in addition to the 300 different patterns the company had in stock. ***Since so many subjects were available, the 19th-century man in need of a vane could buy one that particularly suited his interests or occupation.*** Farmers, for example, might choose horses, cows, pigs, sheep or poultry. Sailors, ships, whales, gulls and fish are commonly found in seacoast towns. Some weather vanes were used as trade signs or to indicate the use of a building—a mortar and pestle would lead one to the local apothecary shop; firemen or fire engines frequently turned over firehouses and large rams pointed out the location of the woolen mill. Horses, dogs, deer and other common animals were seen everywhere and locomotives and steamboats, their designs based on American models, were also popular.

Some of the most interesting weathervane designs were those that were distinctively American, the emblems of the

Factories could make almost 'any design to order on short notice'

country—Columbia, Liberty (an example is on page 20), the American eagle and Uncle Sam himself.

The only way a new collector can be sure of the authenticity of a weather vane is, as with all art work, by buying from a dealer whose reputation has been made by selling only verified examples. One experienced New York City dealer notes that he can tell a fake "just by looking—the same way you know a bogus $10 bill is fake," and many museums and collectors rely on his knowledge.

Don't expect to be able to tell the difference between vanes of one factory and those of another. The best factories were located in the industrial states of New England and New York, and they were in competition with one another, usually producing the same designs. Some stamped their names on their work, but don't count on finding such clues or on relying on these stamps for proof of authenticity. The silhouetted vanes are especially easy to fake, either from wood or metal. And although there was a shift to three-dimensional weather vanes in the mid-1900s, other types were still made (and three-dimensional ones are known from earlier times), so there is no set rule to use for dating.

When buying, keep in mind that the most desirable weather vanes are successful works of art as well as functional pieces of machinery, and prices, as for most good American folk art today, can be high. Sotheby Parke Bernet in New York City has sold vanes at auction at prices ranging from $125 for the poorest quality one up to $7,500. Last year, a factory-made vane depicting Columbia brought $6,500. When buying from a dealer who guarantees the authenticity of a piece, prices can go even higher.

The craft of weather vane making has not died out. It has been revived by a new generation of blacksmiths who, like their predecessors, painstakingly produce each vane by hand. Some of the blacksmiths work in the traditional designs while others merely take their inspiration from the earlier examples and produce highly original works of art. "Iron: Solid Wrought/USA" is a show containing both early vanes and modern works. It originated at Southern Illinois University and New York City's Museum of Contemporary (*Continued on page 28*)

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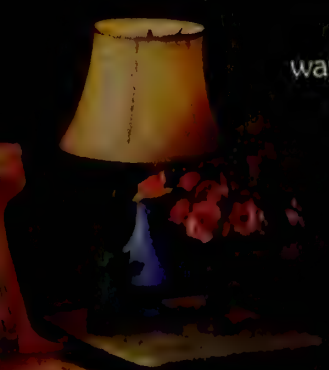
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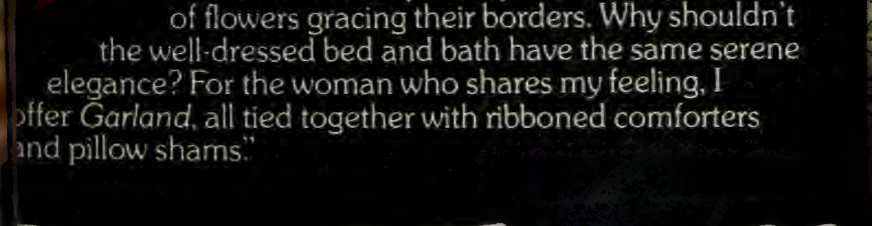
"There's nothing like a monochromatic color scheme to lull you gently to sleep. Here, in *Monochromatics*, my whole aim was to capture that feeling of utter tranquility by using delicate splashes of color from a pastel palette...all interwoven with a soft handkerchief-plaid motif."

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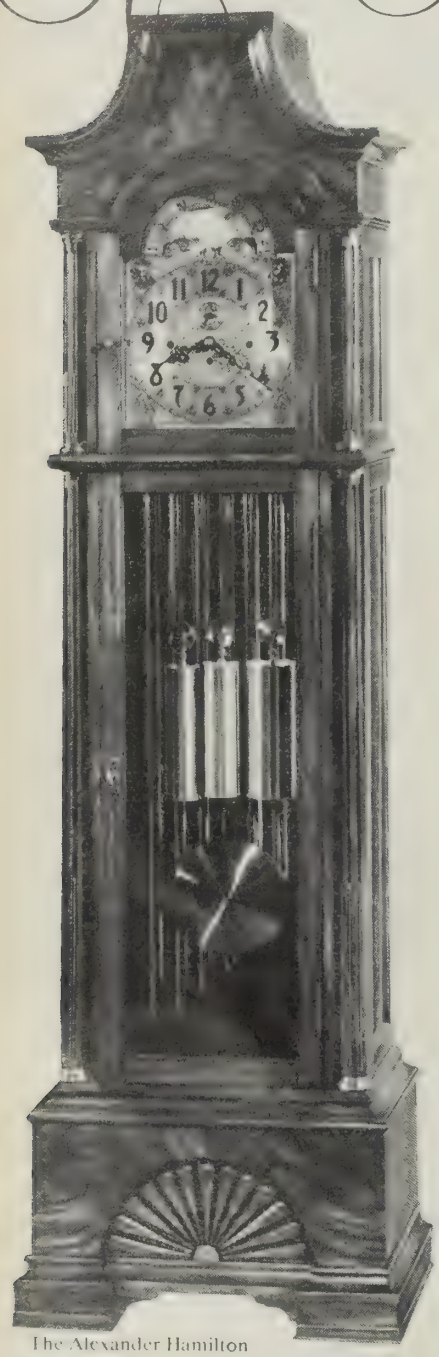
"To me, the most subtle of all luxurious carpets are the Aubussons—specifically, those woven in soft-spoken pastels with garlands of flowers gracing their borders. Why shouldn't the well-dressed bed and bath have the same serene elegance? For the woman who shares my feeling, I offer *Garland*, all tied together with ribboned comforters and pillow shams."



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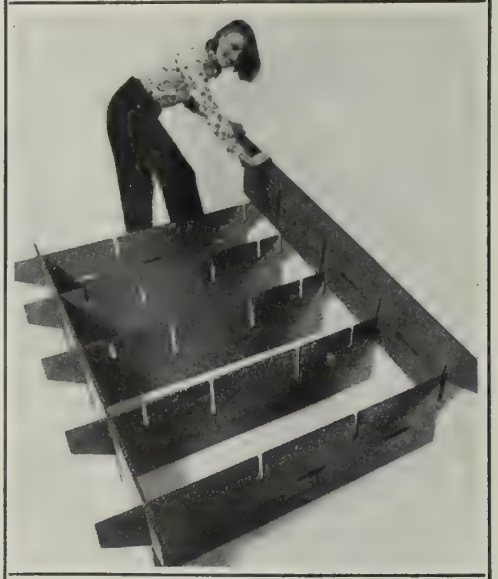
FROM BOX TO SLEEP

Continued from page 14

inexpensive furniture. "SleepKit" is their first product. Like their other ideas, the SleepKit, a do-it-yourself bed that can be assembled in 15 minutes without the use of tools, is made of triple-layer corrugated fiberboard, a material known for its strength and lightness. The two young men, with the assistance of Ken Ross's wife, Sheila, have also developed a night table that fits into the space next to the bed. In addition, they have designed a chair of the same material that can be grouped in a modular seating system.

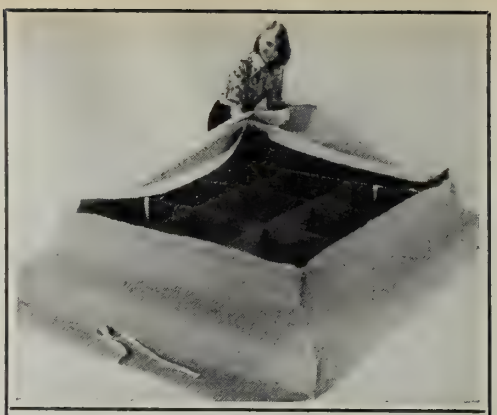


The SleepKit made by Natural Selection takes only about 15 minutes to assemble. Here, two sections of the base fit neatly, easily into place. Queen and twin sizes are available.





Egg-crate frame and triple-layer corrugated fiberboard, which the manufacturer claims can hold up to 10,000 pounds, produce the bed's strength.



For the perfect fit, Natural Selection produces its own base and mattress covers. Here, ready-made upholstery slips easily over the base of the bed.



FELICIANO

Here's how the finished bed looks. Sheets and spread are by Burlington; blanket by J. P. Stevens. Foam mattress, from Dixie Foam, costs extra.

The bed comes in a 30-by-80-by-6-inch carton that weighs 65 pounds. On page 14, it's shown completely put together in the beige apartment of New York City Interior Designer Joan L. Regenbogen. A natural home for the sleek lines of the bed, this apartment is a series of multilevel carpeted platforms with a wall of mirrors over Formica cabinets. When the bed is not made up for sleeping (dressed in its ready-made mattress covering and base upholstery) it can double as a modular seating system.

It was through firsthand experience that Ken Tarlow learned of the strength and durability of triple-layer fiberboard. He first used it for designing tables, chairs, and playhouses for children. His research taught him that it has been used as an architectural material for walls and floors around the world.

The two men had no trouble convincing retailers of the merits of the bed. Those who stock it include Bloomingdale's and (*Continued on page 32*)

Benson&Hedges 100's

it doesn't do much for my ego.

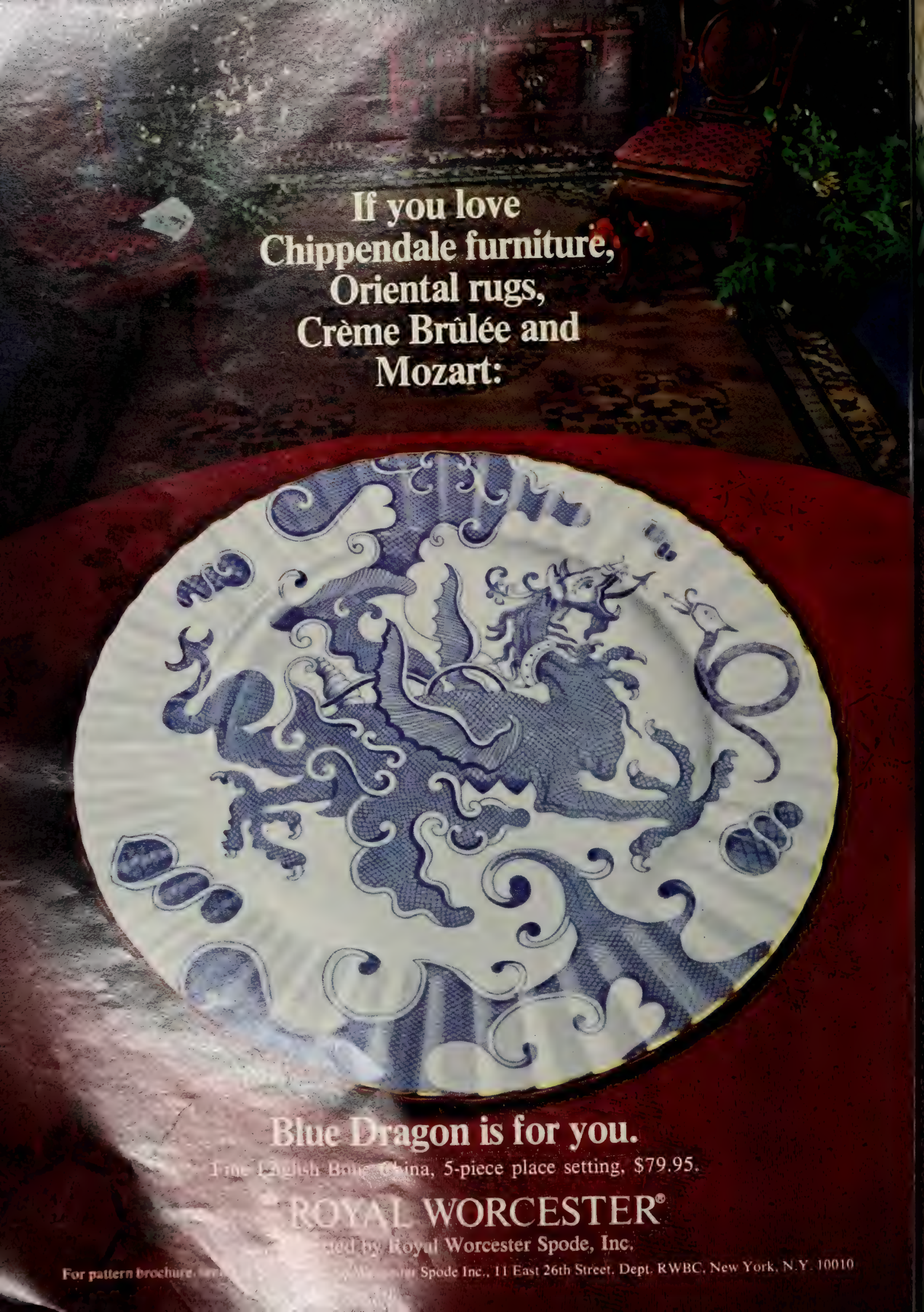
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INSIGHT

Workbench in New York City; J. W. Robinson Co., Los Angeles; Stix, Baer & Fuller, St. Louis; Joseph Horne Co., Pittsburgh; Denver Dry Goods Co., Denver.

ADDRESSBOOK

Furniture and artifacts made by the Shakers, a religious sect once flourishing in several communities in New York, New England and the Ohio Valley region, are increasingly sought. Growing appreciation of the intrinsic worth and beauty of this simple but fine furniture has sent prices soaring and collectors scrambling for pieces of authentic Shaker. While there is a good deal of trash sold as genuine, reputable dealers know real Shaker, respect it, will vouch for the authenticity of their rare stock. There are also a few competent craftsmen who copy Shaker pieces for custom trade and do not intend them to be passed off as original works.—SYLVIA SUNDERLIN

Antiques at the Sign of the Bluebird, 69 Hartwell Ave., Littleton, Mass. 01460—has rocking chairs from various communities: five-slat ladderback, typical Canterbury, N.H., finials and rush seat, early 1800s, $450; Southern ladderback, splint seat, $325; assortment of early straight-back chairs, from $75; assorted baskets, trivets, fine salt box in two contrasting woods; photos available on request; shipping extra.

Ed Clerk Antiques, Bethlehem, Conn. 06751—has Enfield, N.H., case of drawers with a double cupboard top, all pumpkin pine in natural finish, 7 feet 1 inch high, 36 inches wide, 20½ inches deep, c. 1850, $4,250; one-drawer bedside table in tiger and bird's eye maple, plainly turned legs, c. 1835, $650; oval finger boxes in original finishes, natural wood, others in paint, various prices; rockers, side chairs, $175 to $500; by appointment.

Greenwillow Farm Ltd., Box 226, Chatham, N.Y. 12037—has world's largest collection of fine Shaker furnishings: four-drawer, drop-leaf sewing table, Canterbury, N.H., $3,600; round tilt-top table, spider legs, Mt. Lebanon, N.Y., $2,750; rockers, $250 to $450; oval fingered boxes and carriers, $100 to $500; corner medicine chest, single door, Enfield, Conn., $875; desks of all varieties, $250 to $4,500; shop open all year, by chance or appointment.

Guild of Shaker Crafts, 401 Savidge St., Spring Lake, Mich. 49546—makes replicas of Shaker furniture and articles, hand-crafted in same fine woods as originals, each piece branded with Guild mark to protect integrity of original piece, such as: child's rocker, $110; stove, replica of original made at New Lebanon, cast-iron, hand-wrought hardware, $225; also brooms, knobs, paints in Shaker colors, chair tapes; send for catalogue.

David and Nan Gurley, Appleton, Maine—specializes in furniture made for use within Shaker communities, such as: unusual tripod base work desk with shelf, classic post and gallery, original brown paint, $950; architectural clock case, classic form, Enfield, Conn., original powder blue paint, $750; rare large cheese basket, 18 by 8 inches with high hand-carved hoop handle, mint condition, $225; oval boxes, baskets, sewing paraphernalia, woodenware, textiles in stock; address inquiries: Star Route, Liberty, Maine 04949.

Hazel Hayes, Second Street, Waterford, Va., 22190—specializes in small Shaker artifacts: tools, oval boxes, both natural finish and painted; buckets, tables, chairs; has important collection of Shaker paper from Enfield, Conn., such as documents and pictures; also available, table from Enfield, Conn., number 24 in catalogue of the 1975 Shaker Exhibit, Hartford, Conn; by appointment only.

Avis Howells Antiques, 21 Pearl St., Belfast, Maine 04915—has articles from various communities: footstool from Mt. Lebanon, $185; footstool, slant-top with original pad and red shag cover, $250; woven poplar boxes, $45 to $75; pickle bottle, $95; table swift in yellow, $125; rockers, tools, oval boxes, children's chairs; photos sent on request; prices do not include shipping.

North Family Joiners, Box 567, Housatonic, Mass. 01236—Charles Caffall makes custom reproductions of pieces from Shaker museums at Hancock, Mass., and Chatham, N.Y.; chairs, tables, cupboards, pegboards, benches, mirrors, wall clocks; construction is done as in original, using same kinds of fine woods, (*Continued on page 36*)

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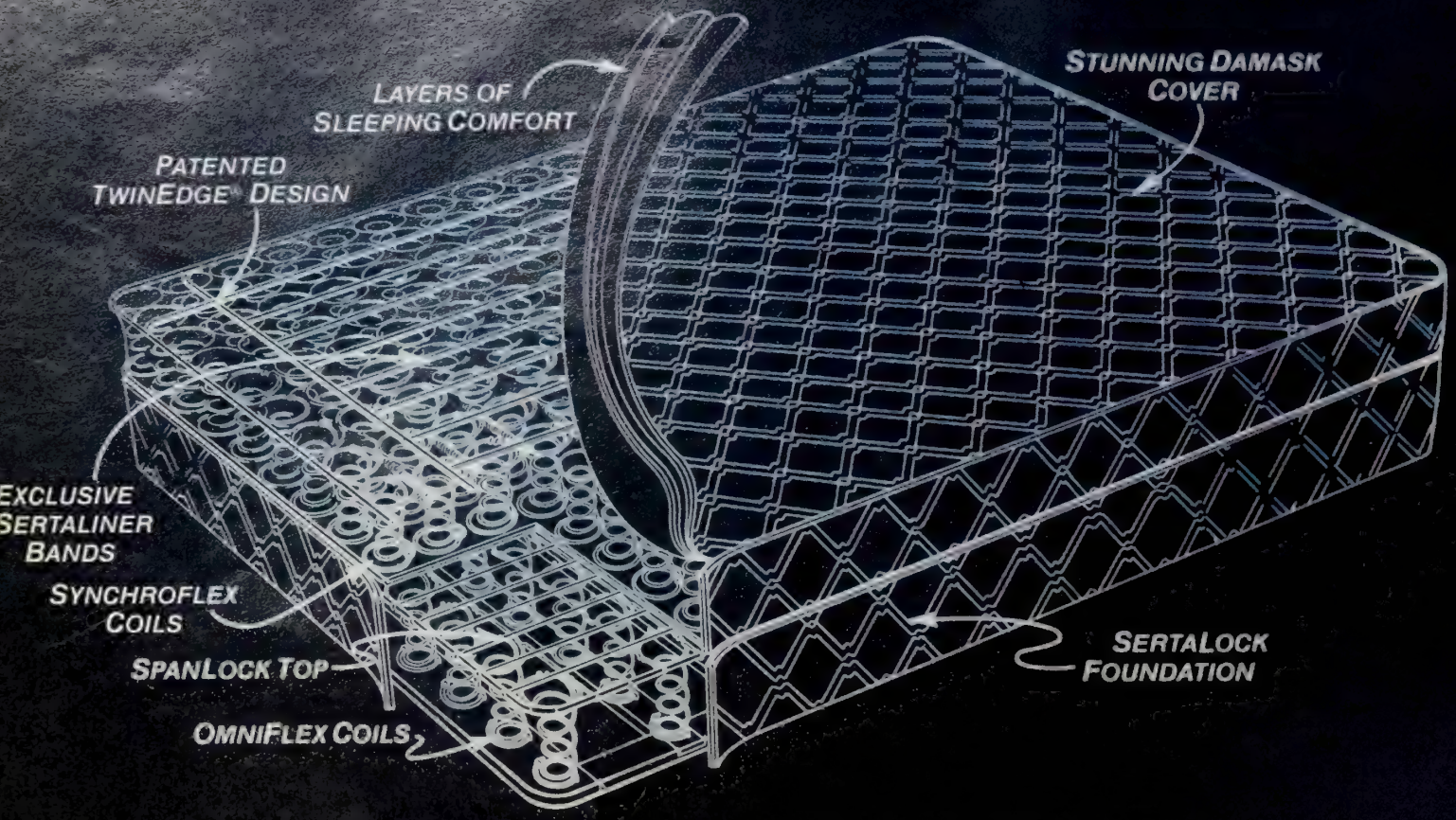
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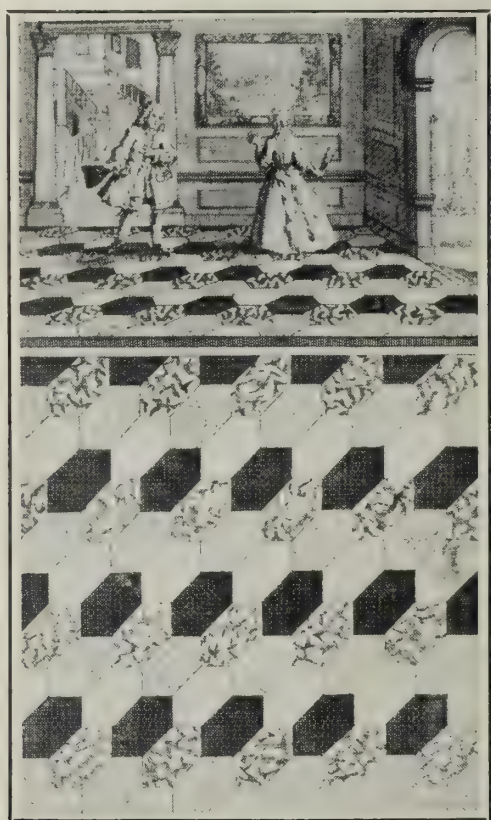
INSIGHT

does repair, restoration of Shaker pieces; for brochure, send large self-addressed, stamped envelope.

Path of the Patriots, 412 Brydon Rd., Kettering, Ohio 45419—specializes in unique Shaker items, such as: two-piece trustee's desk, curly maple, 44 inches wide, 65 inches high, drop-front writing leaf, two drawers in base, accompanied by pair of matching Mt. Lebanon tilter chairs in curly birch, $5,800 for the three; one-door hanging cupboard, pine, 32 inches tall, 17 inches wide, 10 inches deep, Enfield, Conn., $340; pen wiper doll, $55; oval sewing carrier, cherry, nine inches wide, lined and fitted with sewing implements, $185; also has number of oval boxes and numbered Mt. Lebanon chairs; write for further information and/or appointment.

ARTART

Colonial Americans, busy trying to survive in an uncivilized country of unpaved roads and constantly muddy boots, had little use for such amenities as rugs on their floors. Farmers and pioneers in those days made do with dirt, sand and straw. Even in Europe of the 17th and 18th centuries, the Eastern custom of placing rugs on floors had not caught on except in the most affluent households. But as Americans became wealthier, they developed a taste for woven rugs. And so began the American floor covering industry. Its history is traced in the traveling exhibit: "America Underfoot: A History of Floor Covering (*Continued on page 40*)



PHOTOGRAPH COURTESY LIBRARY OF CONGRESS

Oilcloths have been used as floor coverings since pre-Revolutionary days. This is an English pattern from 1739 that may have been exported to the American colonies.

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e knives shown below are in Chateau.



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INSIGHT

from Colonial Times to the Present.

Sponsored by the Smithsonian Institution, the show includes 23 rugs, carpets, painted floorcloths and 26 illustrated information panels that survey the social, historical and technical development of floor coverings in America. The Carpet and Rug Institute, an association of manufacturers, provided the displays on modern innovations in weaving and tufting.



PHOTOGRAPH COURTESY OLD STURBRIDGE VILLAGE

Yarn-sewn rugs, like the example at left, were used as both bed and as floor rugs. This one is wool yarn on a linen ground and was made in the late 18th or early 19th century. These rugs are easily identified by the many separate stitches seen on their reverse sides.

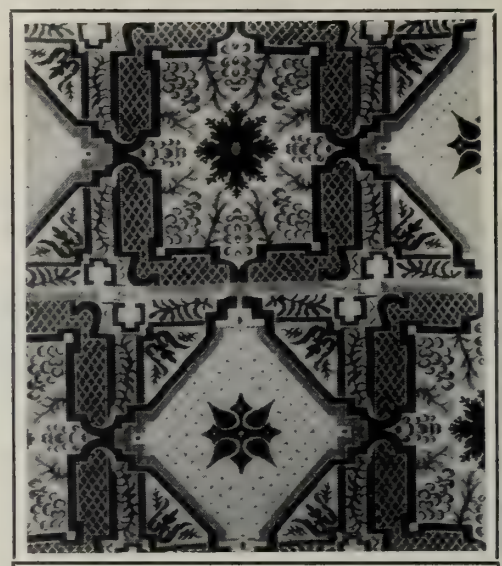
Not all 18th-century Americans could afford woven rugs, and so some of the oldest pieces in the exhibit show the various substitutions the crafty Colonials developed to obtain the look of luxury rugs: painting and, by the early 19th century, stenciling directly on the floor in imitation of rugs, parquet floors, marble and tile patterns. Oilcloths were also in use before the Revolution and an oilcloth used as a floor covering is shown in the engraving reproduced on page 36.

Since most early floor coverings are no longer extant, we must rely on such engravings and paintings for our knowledge of what they looked like. For example, included in the show is the "Landsdowne" portrait of George Washington by Gilbert Stuart, which clearly shows a now-rare Turkish rug.

Of great appeal today are the "folk rugs" of the 18th and 19th centuries. The sewn rug, an example of which is at left, is probably the best known homemade type, and the show includes a number of them. Also featured are several examples of 17th-to-19th-century "Turkey work"—a type of knotting technique used in the pile of the carpet to give a special three-dimensional effect after cutting.

The American carpet industry became powerful in the early 19th century and the development of the different types of carpets made by machine—ingrain, Brussels, Wilton, tufted and other modern innovations—is traced in the exhibit, as is the revival of interest in hand-crafted rugs. Also popular today are reproductions of past rug patterns, such as the one (*right*) copied by Scalamandré of New York from a 19th-century ingrain carpet in the Metropolitan Museum of Art.

The show's catalogue, written by exhibit organizer Anthony Landreau, is a concise, fascinating, illustrated history of American floor coverings. Single copies are available by mail for $4 from SITES, Smithsonian Institution, Washington, D.C. 20560. "America Underfoot" opens June 25 at the Museum of our National Heritage in Lexington, Mass., where it remains until Sept. 11. It then travels to Arizona State University, Tempe, Ariz. (Nov. 19 to Dec. 18), Munson-Williams-Proctor Institute, Utica, N.Y. (Jan. 6, 1978 to Feb. 5) and the Fine Arts Museum of the South, Mobile, Ala. (Feb. 25 to Mar. 6).—ELIZABETH V. WARREN



PHOTOGRAPH COURTESY SCALAMANDRE

Yesterday's patterns are popular on today's floor coverings. This is Scalamandré's reproduction of a 19th-century ingrain carpet from the Metropolitan Museum of Art.

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IT'S HOME IMPROVEMENT TIME!

A special portfolio of remodeling ideas

Editor JOHN H. INGERSOLL □ **Everyone is doing it. Remodeling must be at least the second most popular sport in America, after baseball. Like engines at both ends of a long freight train, forces are pulling and pushing us into remodeling. Worried over the cost of new housing—no longer is it unusual to hear of construction at $45 a square foot—we are taking a much closer look at doing over our present living spaces. What we find are possibilities. An enormous range of possibilities. It would be most unusual today if at least some among your circle of friends have not remodeled a portion of their homes. There is, in fact, a momentum generated by pure numbers of jobs done. We grow increasingly aware that any structurally sound "before" can be converted to a handsome "after." My most recent discoveries begin below with a garage loft reshaping that proves the point once more. For major changes, you'll need reliable help. You can do no better than to depend on a member of the National Home Improvement Council, a group now beginning its third decade** *(Continued on page 80)*

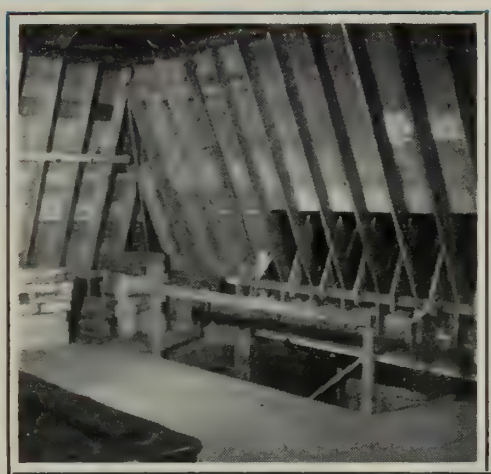
STARTING FROM SCRATCH

Idle garage space becomes an apartment for college-age sons

There's a maturing process that benefits young people and their parents. At about college age, these emerging adults ache to spread their own wings, gain their independence. And it's about that time that most parents are more than happy to give them a little more freedom. They want some freedom of their own.

Yet, few families are willing to make a sudden, permanent split. Psychologically, a gradual separation is better. As parents, why not aim for the best of both possible worlds? Give the younger members independence, with an option on dependence when they need it. Don't worry about them, but know that if anything happens, you're close by.

For Mr. and Mrs. John A. Ball, whose garage remake is shown here, these possible worlds are real. Beginning with a loft used for storage above their three-car, attached garage, they initiated the changes that produced the handsome separate apartment you see at right. Behind the fireplace wall are a bath and two bedrooms for their two college-age sons. The living room serves admirably as a place to kick off shoes and sink down comfortably. At other times, it is a party room, a billiards room (an antique table had been stored there for some time), a dining space and study room. Oh, yes, and music. Almost any parent *(Continued)*



Bare bones of a garage loft (*left*) became the mold for the lively contemporary space below—a two-bedroom, one-bath apartment for the home stays of two college-age sons. At other times, it is a private suite for weekend guests. The fireplace is an energy saver.



FELICIANO

STARTING FROM SCRATCH

Continued

with children old enough to operate a stereo can appreciate the physical separation of rock from the classics. In the privacy of their apartment, the young men can turn their set to whatever volume they wish without disturbing anything or anyone but their own eardrums.

The total loft space measured 21 feet by 32 feet, reduced by the stairwell opening and limited at the periphery by slanting roof rafters. A 10-foot ceiling height was a design plus. All in all, this is not a generous area in which to squeeze the elements mentioned, along with a kitchenette. The family turned to Ving Smith, ASID, and his wife, Charlotte, for help. Ving worked out the architectural details and the energy concept (more about that below), and Charlotte helped the family with interior design and styling. The results are exciting for the Ball sons, and a pleasure for everyone in the family. Once the young men graduate and move on, Mr. and Mrs. Ball's two daughters may be ready to use the space. After that, the rooms become a delightful private apartment for weekend guests—in fact, they now serve that purpose in the months when college is in session.

One of the goals for Ving Smith was to produce a space that was private, yet informal, warm and cordial. To set that mood firmly, he chose to cover the side walls, fireplace wall and the bedroom walls with a rich natural-veneered birch panel. Called Weldwood Cornwall Birch, the panels are produced on plywood by Champion Building Products (formerly U.S. Plywood). As you can see in the photographs, the wood surface varies in tone and shading. In color, the panels range from pale honey to dark wheat. As you may have noticed on the opening-page photograph, Smith specified panels for the fireplace surround on the diagonal, an easily installed variation that presents an attractive effect.





Study alcove (*above*) is on the left of the fireplace, and the trim kitchen (*right*) lies on the opposite side. Bedrooms can be seen in both backgrounds. Every square foot of space is used to good advantage, yet the results don't seem crowded.



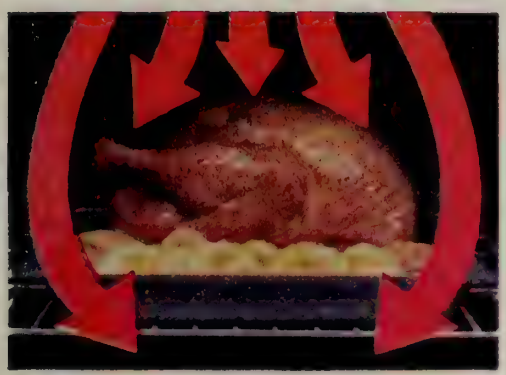
A pleasant, yet informal place for taking meals is planned between the window bays (*left*). Table and knee-wall height were planned simultaneously. Stretched over the wall above the table is a Dale Egee tapestry, "Spectrum Circle Intersection," from the Arras Gallery.

A winter sky blue paint covers the end wall opposite the fireplace, and a paler blue the ceiling. Both colors, and a rich lemon yellow on the bath and study area walls, perfectly complement the wood tones—colors reinforcing the wood and wood reinforcing the colors. Flooring picks up some of the wood tones and is a fine base for furnishings. Tans, beiges and medium browns blend in a textured vinyl-asbestos tile by Flintkote, a tile that in many ways resembles the natural appearance of flagstone.

Consistent with energy (*Continued*)

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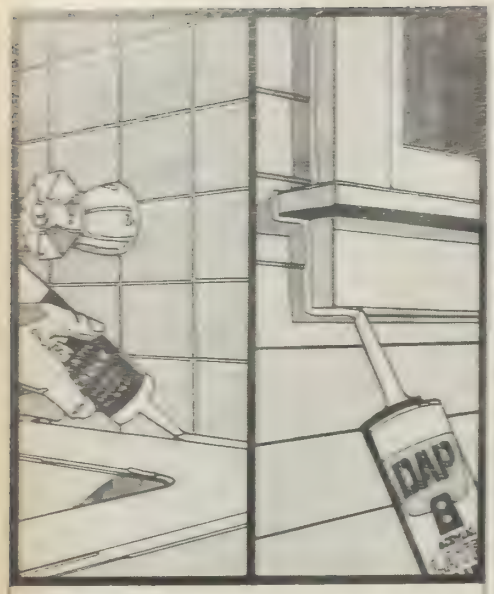
kind of oven. High-speed hot air currents penetrate food immediately. You don't even have to preheat. You save up to half the time, up to half the gas. Your food even tastes better—browns beautifully but retains the flavor and juices. Doesn't dry out. Your steak tastes as though you grilled it outdoors. You can bake an oven full of potatoes in 30 minutes. Biscuits in eight minutes. There's pilotless ignition, too. An automatic timed broiler at handy waist height. An automatic and self-cleaning oven. If it's time to replace your old gas range, then it's time to see the Convectionaire® gas range. You can see it at your Tappan dealer. It's a product of gas

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industry research and one more way to use gas wisely. AGA American Gas Association



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Home fix-up's a snap with DAP

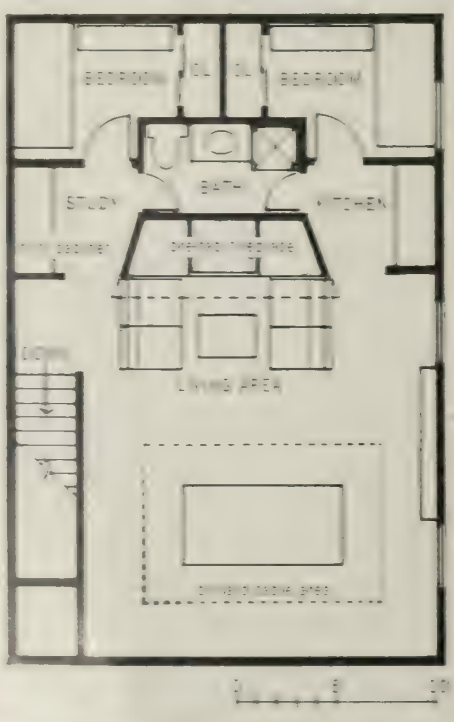
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STARTING FROM SCRATCH

Continued

demands, thick insulation forms a cocoon around the rooms. More than that, Ving Smith, working with the Copper Development Association, developed a heat-conserving structure behind the fireplace flue. Mirrored brass applied vertically helps redirect heat from escaping flue gases toward the living area. A vertical copper water tank behind the brass stores heat from the fireplace and flue. The water subsequently releases heat to the bath and bedroom areas. Felled wood from the Ball property stokes the prefabricated black-metal Majestic fireplace.





PLAN, NICHOLAS LOSCALZO; FOR DETAILS SEE PRODUCT INFORMATION

Bedroom (*above*) is finished in shades of brown and yellow, contrasting handsomely with the birch paneling. Floor plan (*left*) provides an eagle-eye's view of how each square foot was carefully planned.

Furniture chosen by Charlotte Smith with an eye to comfort is mostly made by Thayer-Coggin, covered in fabric from Uniroyal's Naugahyde division. Covers for the cushy sectionals in front of the fireplace are a warm neutral, livened by throw pillows covered in blue, green and white sheeting—Vera designs from Burlington Industries. Tucked into the tiny kitchenette are reduced-size appliances from Whirlpool, right for the space, and still large enough to prepare a snack or a meal for eight. Garage and house nestle on wooded property in Connecticut, a natural surrounding for a good life.

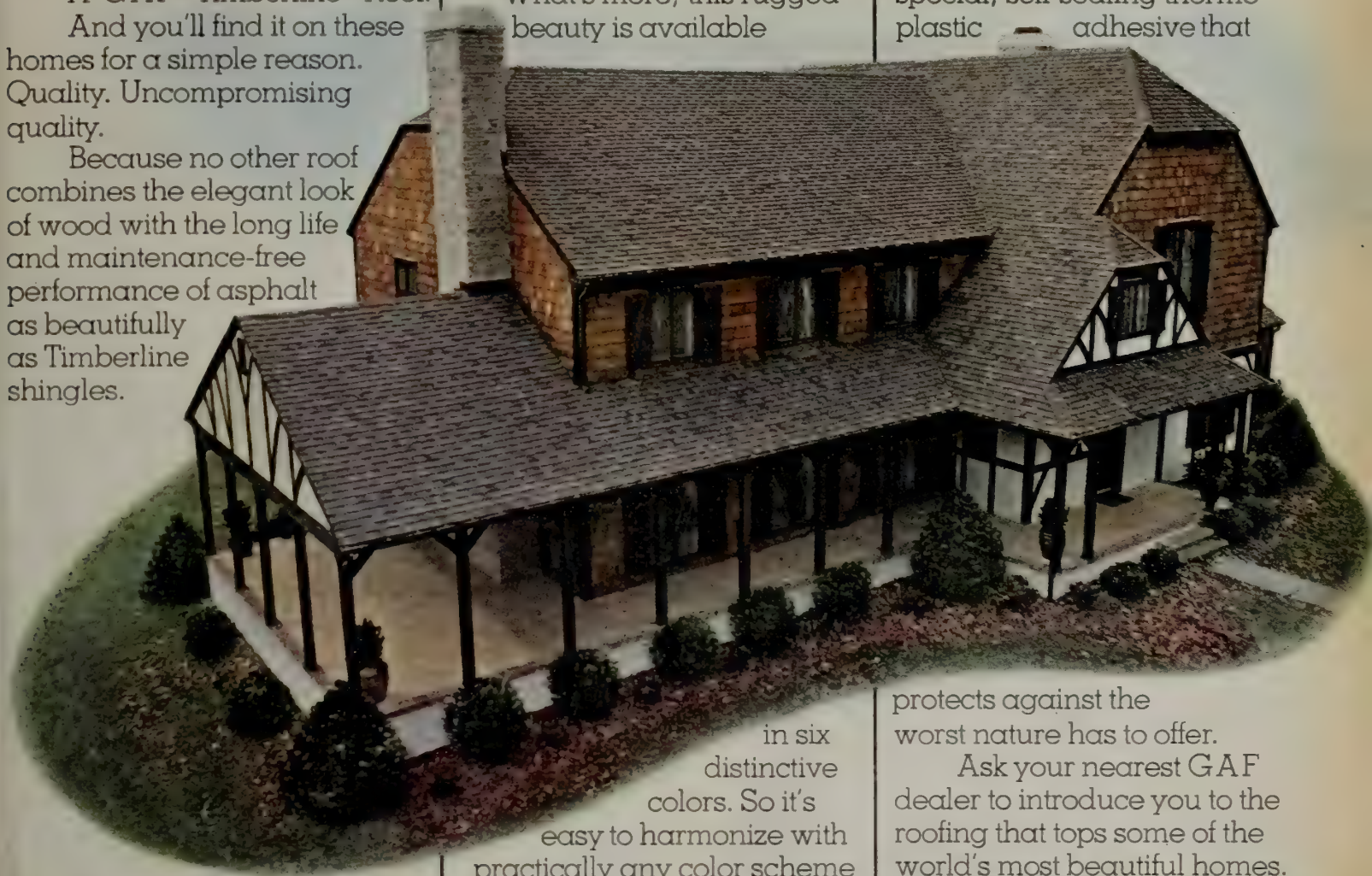
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Jenn-Air brings you other ways to cook, too, with e Jenn-Air convected Power Oven that lets you ast or broil in the normal way, or just by flicking switch, lets you cook foods in a stream of power-iven air at up to 50° cooler temperatures in up one-third less time. For the Jenn-Air dealer nearest you, see the Yellow Pages, call toll free 800-428-1825, or write Jenn-Air Corporation, 3035 Shadeland Avenue, Indianapolis, Indiana 46226.



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ONCE A BAR, THIS HOUSE PROVES AGAIN URBAN LIFE'S RESILIENCY

Signs of regenerated urban life are appearing more frequently every year. It's happening because "empty nesters" are not the only people moving back to cities. In limited numbers, young marrieds, with or without children, are doing the same thing. Economics plays a part. Finding and renovating urban houses often can be less expensive than a suburban commitment. Architect Wids DeLaCour, his wife, Peggy, and their two sons made such a move to Brooklyn Heights in New York City several years ago.

With the spirit of the young and De LaCour's knowledge of architecture, they fearlessly bought a deteriorating (though stable) building that had been at various times a bar and grill and a teen-age clubhouse. The building was unoccupied when they found it.

What you see above are the results of DeLaCour's design efforts. This serene and abundantly daylighted living space was, before alteration, the cellar—a dark and musty one at that. Now, fixed glass panels and glass doors flood the interiors with daylight. The greatest change inside the house was the elimination of one-third of the mid-level floor. This one design decision converted a collection of close spaces into an elegant vista.

The view out is toward a greatly restructured garden and terrace; in fact, two terraces. Though the backyard is typically small, DeLaCour has made the most of it. A stepped rock garden leads up from the glass doors to an informal terrace at the back of the lot. Over this space stands a grape arbor. A dining terrace is located to the left of the doors, down new wood steps from the kitchen, located on mid-level. Much of the scrubbing, scraping, sealing and staining was a labor of love for the DeLaCours. It meant long hours and delays in finishing, but they feel the house is now doubly theirs. Handsome aged bricks on the fireplace wall were rescued when the rear wall was torn down to glaze that opening. Stone walls to the left and right of the fireplace were part of the original foundation, and had been covered with wallboard at some time in the past. Perhaps a yearning for country in the city led the DeLaCours to favor natural materials, but whatever the reason, the effect is charming. In addition to brick and stone, terra cotta tile by Hastings was specified for the floors on this and the second level. The old ceilings were cleaned and covered inexpensively with rough cedar boards—a half-inch space separates each board, and the knots and slight imperfections in the wood are a decorative plus rather than a detraction. Boards on a diagonal at left define a separate area used occasionally for dining. On this level, space was converted at the front of the house to a playroom, for which there was no daylight at all. DeLaCour solved this problem by cutting out another small portion of the mid-level floor, so that windows on the street shed light on the play area and the mid-level floor. Also added on the lower floor: a powder room and wine storage toward the street side.

A broken-glass backyard became a small Eden

Daylight glows in spaces once dark and dingy

On the second of the three levels, the redesign makes room for a formal dining space, an upstairs seating area and the kitchen. With one-third of this floor removed, dining (*Continued on page 54*)



DAVID HIRSCH

A warming fire, a changing scene outdoors from one season to another, a glimpse of stars at night through huge glass panels —could this be city life? It is. The house was shaped from an old restaurant and bar in Brooklyn by Architect Wids DeLaCour for his own family. This is the lowest level of the house, formerly a very dingy cellar. Where the glass doors now stand, there were two grimy basement windows high on the wall. And where a Turkish kilim now hangs against the back wall, the cellar door and steps led up to the backyard, then as dreary as the basement. A part of the floor above was removed to gain this vista. As you can see, the family prefers natural materials, including a sisal rug from Karl Mann, and wicker chairs. Draped over the back of the Swedish sofa in the foreground is a matrimonial bedspread from Crete. A big Chinese print hangs over the stone fireplace mantel.

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It's the natural thing to use.™

American Olean

Continued from page 50

is on a balcony overlooking the living area, garden and terraces. Behind the sitting area in the background of the photo (*right*) is the second floor opening mentioned above. Lowered ceiling over the dining space is also covered with rough cedar boards.

Their leanings toward things natural may have inspired them to install a Garland commercial gas stove in the kitchen —a black iron Goliath that Peggy says is "the most fabulous stove I've ever had." (That comment should be tempered by the thought that she is a superb, gourmet-level cook.) Glossy appearance of the terra cotta floor tile was produced by laying down a sealer and finishing the surface with wax, which sounds slippery, but isn't. Stairs to the top level were moved to make room for the kitchen. Bedrooms and baths are on the top floor.

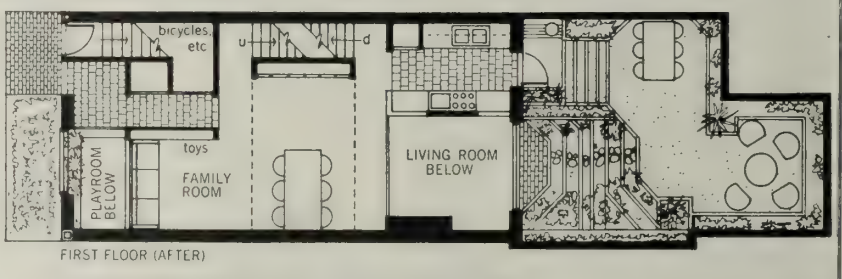
As the plans (*bottom right*) indicate, Architect DeLaCour began with what amounted to a shell. He was virtually free to carve out interior space perfectly suited to their needs. Moreover, the structural problems presented in opening up the back wall, and removing portions of the mid-level floor, were solved without fuss. Such changes require only extra support, which under most conditions is simple to add. Nor should you be discouraged from thinking this freely about remodeling a house that isn't a "shell." Taking out or changing interior walls is common practice, especially in attached urban dwellings. In short, many opportunities are available.



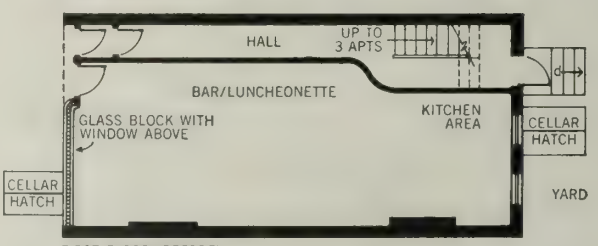
Dining area (*above*) and kitchen (*below left*) are on the second level. Dining table was designed and built by Architect DeLaCour. Chairs are by Stendig, and the hulky apparatus behind table is an antique corn sheller. Pullman-style kitchen has a wall of cabinets and counters to the left, out of camera range. Rear door leads out to dining terrace. Dramatic changes come to life in comparing plans below. Top floor, with bedrooms, baths, is not shown since it changed little.



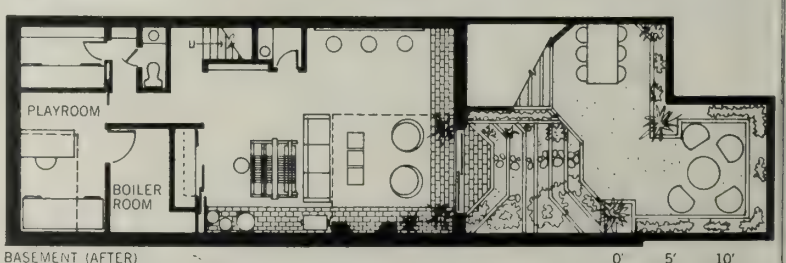
PLAN, NICHOLAS LOSCALZO; FOR DETAILS, SEE PRODUCT INFORMATION



FIRST FLOOR (AFTER)

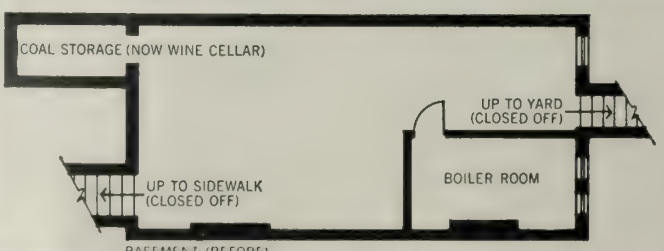


FIRST FLOOR (BEFORE)



BASEMENT (AFTER)

0' 5' 10'

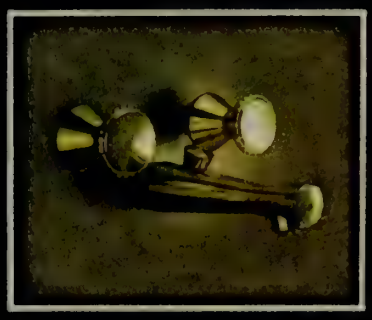


BASEMENT (BEFORE)

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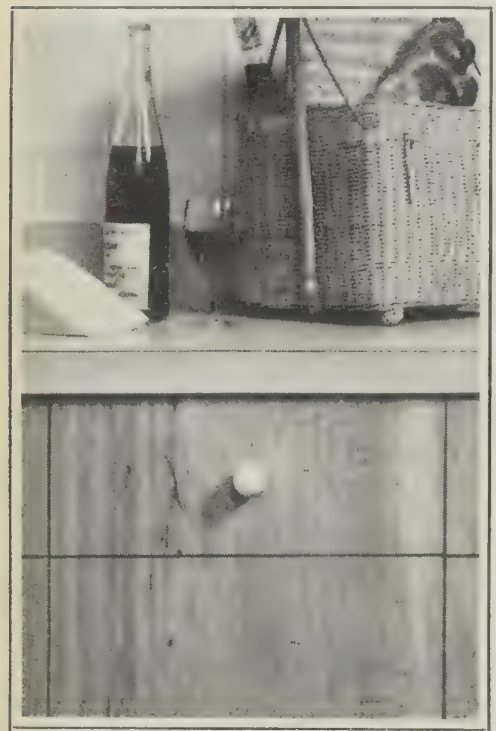
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PRODUCTS: AN OVERVIEW OF THE FRESH AND THE FITTING

Another bumper crop of new products is ready this season for your home improvement, maintenance and do-it-yourself plans. The economy is in better shape, and companies apparently are convinced this is the time to unveil their brightest



LOOKING **more woody than the real thing, Formica's new "Sun Beech" on the drawer and cabinet faces is one of its six new wood grain reproductions.**



SAFETY **is the keynote for this newest chain saw from Homelite. A special tip at the outer end prevents what's known as "kickback," which accounts for one-third of all chain-saw injuries.**

ideas. From a truly vast array, we have gathered those most fascinating.

ENERGY CONSERVATION continues to be a hot subject. And old, single-pane windows continue to be poor protection from heat loss or heat gain. Andersen's Perma-Shield windows and gliding doors



THE ENVIRONMENT **is the name of Kohler's "new dimension in living." It's a sybaritic combination of sauna, steambath, warm shower and breezes.**

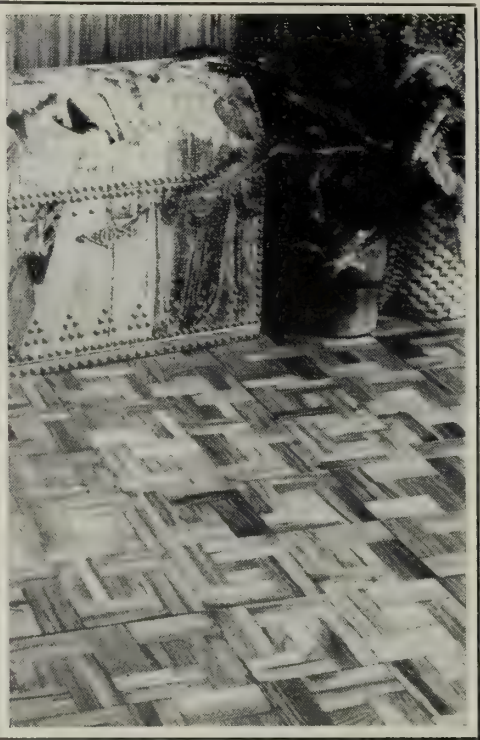


MINIATURE **under-shelf track lighting from Lightolier finally solves the problem of how to shed light in small spaces. Called LyteTrim, track carries small spots (*above*) or hidden bulbs.**

have always been double-glazed for insulation value. Now the company offers the same units with removable storm panels. A spokesman for Andersen says the addition of this third layer of protective glass increases the insulating value of the windows an additional 35%. All units are still available in white or Terratone, a soft brown, and are framed in wood sheathed with vinyl.

ROLLING SHUTTERS are a European innovation to ward off summer sun, gain a little privacy and fend off intruders. This practical window addition has been distributed in the United States, but on quite a small scale. Now you can buy an American-produced shutter. It's called Ever-Strait Rolling Shutter and Pease makes it. Constructed of vinyl slats, the shutter rolls into a spindle hidden beneath trim housing attached to the outer wall above the window casing. Each slat is an extruded double wall with a dead air space that acts as a sound and heat barrier, a decided plus for lowering air conditioning costs during summer sun days. Once closed, the shutters can be locked, making it exceedingly difficult for an intruder to break through and get to the window. The slats are white.

IT'S HAPPENED. People are now talking to computers. If you choose Carrier for your summer air conditioning, you'll hear it happen. To properly size cooling for your house, dealers can phone into the



LIVELY **variety of shades in this wood tile from Wood Mosaic produces a striking appearance at relatively low cost. Called "Singapore Teak," tile is made in one-foot squares with a natural or walnut finish. Damp resistant.**



WALL-TO-WALL **carpet is the luxurious look after Armstrong's "Squares" have been put down, since seams between the 12-inch-square tiles are hidden by the tweedy pattern. Tiles are self-adhesive backed, and in 65 patterns.**

Carrier Load Information Center, a computerized information bank, to get the exact answer, which is given in a throaty male voice that sounds as though it were coming from outer space. With the answer, you'll know which of the company's new Weathermaster III heat pumps to order. Series is for installation with an existing forced warm air system or for totally new (*Continued on page 70*)

IT'S HOME IMPROVEMENT TIME!

this 5-lb. roast cooked in just 35 minutes!





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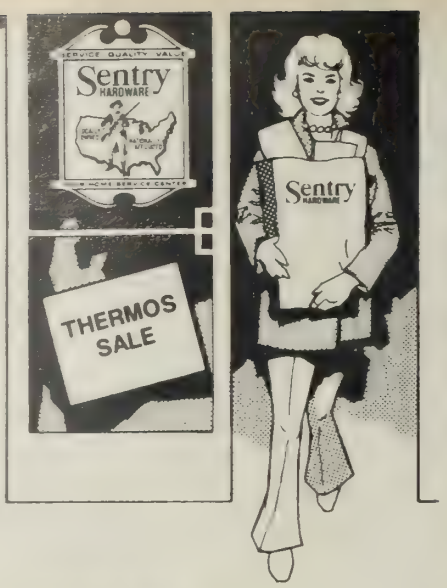
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You'll find hundreds of summer fun items at your neighborhood Sentry Hardware store . . . things like barbecue grills and camp stoves, picnic accessories, badminton and croquet sets . . . all sorts of sports equipment. Drop in! Look 'em over! Browse! Your Sentry dealer, one of over 4,500 in the U.S., is a friendly, independent merchant. He's anxious to serve you and merit your continued patronage. If you don't already know him look under "Hardware."





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COOLER AND JUG COMBINATION

The 43-quart 13½ x 22 x 14-inch cooler has an enameled steel upper section with white plastic base. Urethane insulated. Equipped with recessed side handles, tray, attached drain and safety latch. Rugged. Easy to handle. Matching one gallon enameled steel insulated jug has pouring spout, polypropylene liner and vinyl handle.

$26.66 for both

Merchandise shown in this advertisement is available from participating Sentry dealers only. Offer expires May 21, 1977. The 4,500 Sentry dealers own their stores. They select their merchandise and set their own prices. There may be variations in products, available quantities and prices in individual stores . . . Sentry Hardware Corporation, Cleveland, Ohio 44113.

AA-6010

Beautiful organizer for the HB woman



House Beautiful women are clippers and collectors of magazine pages. They build an idea file of window treatments, color schemes, room arrangements, fabric swatches, paint chips and wallpaper samples.

And so for the House Beautiful woman, **House Beautiful** magazine has designed the ultimate file—madly methodic and dazzlingly decorative.

Lemon yellow, upholstered in wipe-clean vinyl. The top is hinged for easy access. 25 dividers included for your own write-in labels. And it's accommodating enough to give house room to your insurance policies and recipes. Available only from **House Beautiful** at a crazy price just because we're crazy about **House Beautiful** women.

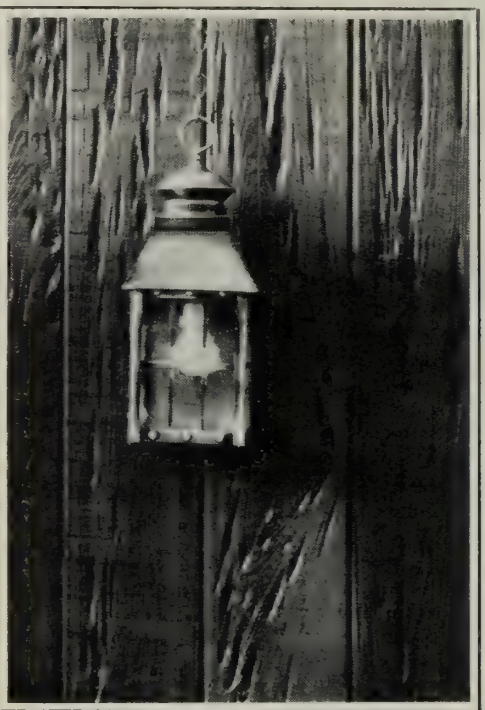
11½" high, 15" wide, 5¼" deep; **$7.95** plus 50¢ for handling and mailing. Allow three to four weeks delivery. (Sorry, we are unable to handle Canadian or foreign orders.)

House Beautiful, Dept. HB-677, 717 Fifth Avenue, New York, N.Y. 10022

NEW PRODUCTS

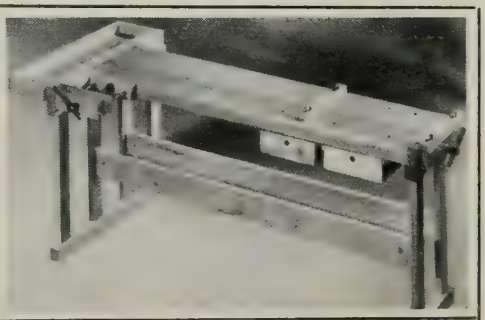
Continued from page 66

heating and cooling. They've been designed for cooling at high efficiency levels. If you're hazy about heat pumps, refer to "Remodeling Notebook" in the April, 1977, issue of House Beautiful.



PECKY CYPRESS **is the look of the textured siding surface behind the lantern, but Masonite's new Cypre-Side is the material. It is available unprimed or primed or prestained.**

PROTECTION in the event of fire is vital for the lives of you and your family. New additions to the supply of alarms and devices appear almost weekly. Here are two: A compact smoke detector by Pittway, called First Alert. The unit is listed by Underwriters Laboratories; costs less than $50 and is battery operated. As a quick means of safe escape from upper story windows, Mylen offers HideAscape, a folding aluminum ladder that only opens from the top. Each rung will support 250 pounds. (*Continued on page 73*)



FINE CARPENTRY **suffers from poor equipment. A superior bench, like this one from Shop-Vac, is more than an aid—it's mandatory. Name: Craftool.**

IT'S HOME IMPROVEMENT TIME!

NEW PRODUCTS

Continued from page 70

RE-SIDING is possible with many materials. One that may not have occurred to you is hardboard. Masonite's Colorlok siding, for example. Produced in white, yellow or bronze, this re-siding (or new siding) material is produced to last for



UNDER-CABINET **lighting is a necessary part of the well-designed kitchen. General Electric has made it easier to add such illumination with Bright Stik, a 25-inch-long combination of fluorescent tube, mounting bracket, reflector.**



BEADED-EDGE **lap siding, a traditional 18th-century style, is back in hardboard form from Champion Building Products. The company named it Weldwood Yorktown. Factory primed.**

15 years or more before any repainting is necessary. Masonite also introduced two new series of interior wall panels: Used Brick and Marble.

COLOR is becoming an accepted fact of bath life. Not pastels, strong colors. Eljer Plumbingware, for example, is out with new self-rimming lavatories in a choice of three unselfconscious colors: Burnt Orange, Daffodil and Cocoa. These accents were selected to co-ordinate with fixtures in Eljer's Fashion Colors.

IT'S HOME IMPROVEMENT TIME!

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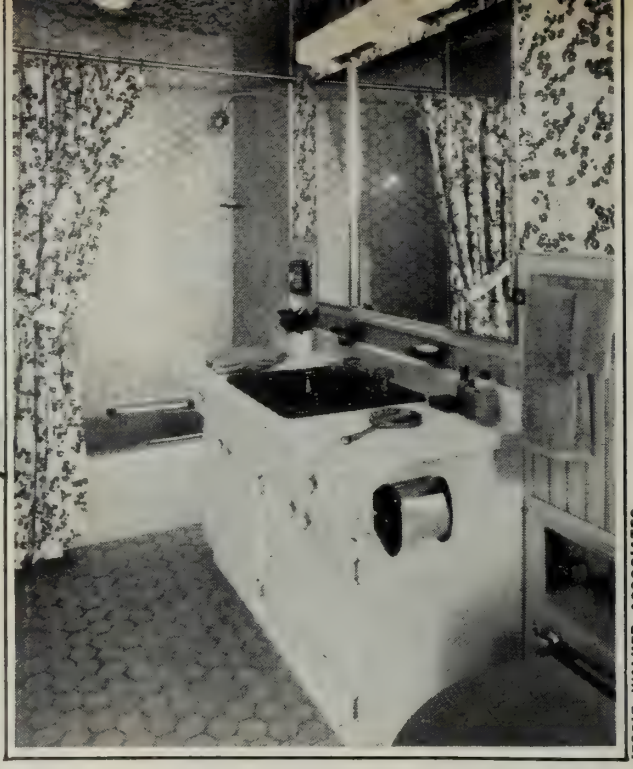
☐ Send color card on Decking & Fence Stains
☐ 25¢ enclosed for Cabot handbook on stains.

AN ANTIQUE BATHROOM UPDATED, BUT OH, SO CAREFULLY

This bath is historic. It is part of the "Walter Gale" house in Oak Park, Ill., designed by Frank Lloyd Wright in 1893. The house is the third he designed during his long career. Now owned by a bright and energetic young couple, Dennis and Myra LaRoque, this fine old house was placed on the National Register of Historic Places on August 14, 1973. Once on the register, a house can no longer be altered at will. Yet, not even the agency would expect new owners to live with outdated plumbing (or electricity, heating, etc.). It does expect the original design of a registered house to remain essentially intact.

In the bath, wood wainscoting was the single obvious Wright touch, and the LaRoques preserved it. Otherwise, they felt free to modernize, trying, as they did, to keep the spirit of Wright's touch. First step was to make better use of the space by moving in a new tub along the outside wall, where it suited the five-foot width perfectly. The LaRoques feel F.L.W. would have liked their color scheme, based essentially on pale earthy tones. Attractive hexagonal tile, long a traditional shape, from Tile Council of America member Mid-State Tile Co., is a textured blend of pale browns with flecks of blue. Picking up the theme, Tressard "Japonica" wallpaper and curtain carry sprays of chocolate flowers with blue stamens on an oatmeal background. Wainscoting was sanded and stained to match the oatmeal. The strongest color statement is made by Kohler's Guardian tub and Champlain water closet in New Orleans Blue, and by its Tahoe lavatory in Blueberry, a deep tone. An antique white vanity from NuTone topped with creamy Champagne Formica completes the major elements in the color palette. An approximately 46-by-36-inch mirror/cabinet combination from NuTone makes grooming far easier than in the past, and visually enlarges the bath space. Comfortable details from NuTone include a ceiling fan and wall heater. Over-the-mirror fixture and waterproof shower light are from Virden. Wallpaper was also applied to the ceiling.





Crowded and outdated, the original bath in this Frank Lloyd Wright house (*above*) was considerably less than charming for the present owners. New version (*right*) has more room, appeal. Because there was no view, window was eliminated.

JESSIE WALKER ASSOCIATES

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Heat r… …rled "Canvas Awnings Stop Up To 77% Of Sun's Heat" in Canvas Products Review, July, 1958.

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YORK Air Conditioning

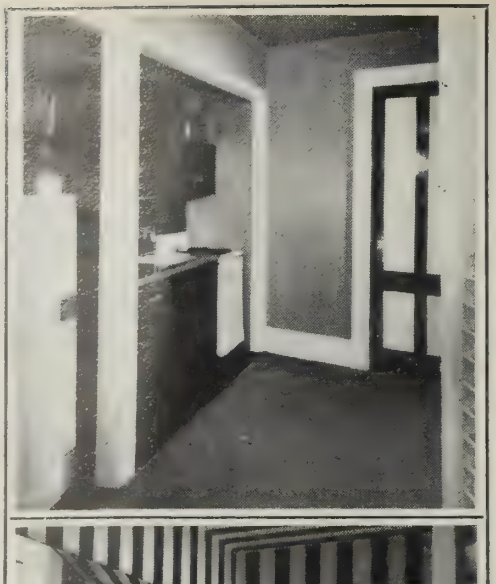
BORG WARNER

EASING THE TASK: A TWO-STAGE KITCHEN REMODELING

There was nothing unusual about the problem. The Manhattan apartment was in a good neighborhood. Overall space was adequate, but the kitchen was next to impossible, and the budget at that time was too small to underwrite a major remodeling. The solution: complete the work in stages, which is precisely what Designer

The designer soon brightened the kitchen without spending much money

Connie Dodds Devitt managed for her own apartment. The space was truly dreary when she first moved in, and she immediately went to work brightening the kitchen area without spending a great sum of money. In the "before" scene (*top right*), some of the repainting had already been completed. Stage one of the remake (*right*) shows what can be done with imagination. First step after the painting—with only high-gloss enamels—was a







Judging from the dreary kitchen in its original state (*top*), some early New York designers must have considered kitchens a footnote. First stage of this remake (*above*) shows more ingenuity than wealth. The hall closet in the background was converted to a pantry by building shelves around the three inside walls and putting up an array of hooks on the inside of the door. Second, and for the present final, version (*left*) is elegantly styled and efficient—a studied blend with furnishings in the balance of the apartment. An Elkay stainless steel sink replaces an old chipped porcelain model. To the right of the camera range is a dry bar, counter and more storage. One partition was removed to allow space for the refrigerator, more storage.

diamond-pattern, black and white vinyl tile floor from Amtico. In her long-term planning, she foresaw her dream kitchen, and the tile was chosen as a base for present and future. What truly changes the character of the space is the awning. An outdoor material, the awning is off-white and black from John Boyle and continues as the wall and ceiling covering. It infuses a festive air into the mundane equipment she found in the apartment. To the left of the awning are a set of louvered doors, painted a glossy white enamel. These covered a vintage refrigerator, an idea born by the fact that the kitchen also serves as a front entry. A drop-leaf table added on the back wall expanded the too-small counter space, and the former coat closet (*background*) was converted to a pantry. One of the immediate advantages

Colors in the final stage are black, brown and white, selected to blend with the adjoining living spaces

of the second—and, for the moment anyway, final—stage (*bottom left*) was a much-needed 50% increase in cabinet storage. The handsome wood-faced St. Charles cabinets with white porcelain pulls provide that space. Inside, the steel cabinets are finished in fresh yellow.

By positioning a new Caloric range at the end of the room, counters were put in where none existed before. The counter corner lifts out, trap-door style, revealing two shelves for long-term big pot storage—the kind of equipment used only at Thanksgiving or Christmas. Out went the old refrigerator (and the louvered doors), and in came a General Electric refrigerator/freezer with an ice maker. Refrigerator, range and a G.E. under-the-sink dishwasher are finished in bronze. Pantry door was repainted black, brown and white, again in high-gloss enamels. New under-cabinet lighting glistens against the creamy white ceramic wall tile. Overhead track lighting by Halo puts

By repositioning the range, new counter space was found where none existed before

light wherever else it's needed. A walnut finish on the lighting cones continue the color plan. Cones can be aimed in any direction to adapt to changing needs below. For example, the cone in the far upper right-hand corner of the photograph was purposely angled to shed light on a growing plant. From ceiling height, the light doesn't provide full sustenance, but it helps when the plant isn't in the sun.

Colors were chosen for their sophistication and to blend with the living spaces, in which a number of antiques and a dark-finished wood parquet floor set the mood. The dimensions of the kitchen didn't change. In fact, they couldn't. Working within her limitations, Designer Devitt proved that careful planning can draw out the maximum use—and beauty—from a space too small and badly organized. It is a kitchen that works charmingly now—for a single meal or dinner party for eight.

BOTTOM PHOTOGRAPH, ERNEST SILVA; FOR DETAILS, SEE PRODUCT INFORMATION

IT'S HOME IMPROVEMENT TIME!

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Pattern shown #45000, available in 6' & 12' widths



These kids threw a "stain party" treating Tru-Test E-Z Kare latex flat enamel to their messiest materials: motor oil, chocolate bar, blueberry preserves, ketchup, peanut butter and mud. You see the results below.

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A SPECIAL PORTFOLIO

Continued from page 43

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NHIC, Eastern Massachusetts Chapter, 57 Foster Rd., Belmont, Mass. 02178. (617) 484-2187.

Home Improvement Council of Greater Birmingham, c/o Better Business Bureau, 2303 City Federal Bldg., Birmingham, Ala. 35203. (205) 323-6167.

Home Improvement Industry Council, 238 Main St., Buffalo, N.Y. 14202. (716) 852-5400.

NHIC of Greater Stark County, c/o Mister Aluminum Co., 1857 Whipple Ave., N.W., Canton, Ohio 44708. (216) 477-8582.

Chattanooga Home Improvement Council Inc., Metropolitan Home Improvement Center Inc., 707 Tunnel Blvd., Chattanooga, Tenn. 37411. (615) 624-9909.

Professional Remodelers Association of Greater Chicago, 2618 W. Peterson Ave., Chicago 60659. (312) 338-6862.

Greater Cleveland Home Improvement Council, c/o Louis C. Oswald & Assoc., 1737 Euclid, Cleveland 44115. (216) 771-5780.

Home Improvement Council of Greater Columbia, c/o Elco Co. Inc., P.O. Box 6703, Columbia, S.C. 29260. (803) 787-4090.

NHIC of Metropolitan Dallas Inc., c/o Precision Builders Inc., 5925 Forest Lane, Suite 409, Dallas 75230. (214) 387-2943.

Home Improvement Council of Metropolitan Detroit, 24361 Greenfield Rd., Southfield, Mich. 48075. (313) 559-2373.

Home Improvement Council of Greater Erie, P.O. Box 9153, Erie, Pa. 16508. (814) 866-1721.

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South Texas Home Improvement Council, c/o Air Vent Awning, 2940 Patio Dr., Houston 77017. (713) 944-7200.

The Greater Kansas City Home Improvement Contractors' Association, c/o Modern Exteriors Inc., 100 W. 18th Ave., N. Kansas City, Mo. 64116. (816) 221-4420.

Los Angeles/Orange County NHIC, 2476 Overland Ave., Suite 205, Los Angeles 90064. (213) 559-6664.

Home Improvement Council of Greater Milwaukee Inc., 631 Mayfair Rd., Milwaukee, Wisc. 53226. (414) 257-3239.

New York Chapter, NHIC, 820 Deer Park Ave., Babylon, N.Y. 11702. (516) 669-2997.

Western Pennsylvania Chapter, NHIC, 1195 Driftwood Dr., Pittsburgh 15243. (412) 923-1373.

Oregon Remodelers Association Inc., P.O. Box 3735, Portland, Ore. 97208. (503) 284-0166.

The Remodeling Guild of Greater St. Louis Inc., 34 N. Brentwood, St. Louis 63105. (314) 721-2440.

Utah Home Improvement Council Inc., c/o Reynolds Aluminum, 410 W. 7 St. S., Salt Lake City 84101. (801) 277-0620.

San Diego Chapter, NHIC, P.O. Box 581, Coronado, Calif. 92118. (714) 435-6736.

Bay Area Home Improvement Council, c/o Peter Scatena Corp., 1265 Shafter Ave., San Francisco 94124. (415) 824-4774.

Washington Home Improvement Council Inc., c/o Pioneer Improvement, 1909 15th St. W., Seattle 98115. (206) 284-2892.

Western Massachusetts Home Improvement Council, 616 Boston Post Rd., Springfield, Mass. 01119. (413) 783-5448.

Toledo Remodelers Association, 3450 W. Central Ave., Suite 336, Toledo, Ohio 43606. (419) 255-2113.

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New York, New York 10017

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CALIFORNIA
Allied Builders
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San Rafael, Cal. 94901

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San Diego Cal. 92110

Hatt Construction, Inc.
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Valley Roofing Co.
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San Diego, Cal. 92120

Willmore Construction Inc.
845 Cherry Lane
San Carlos, Cal. 94070

DISTRICT OF COLUMBIA
American Aluminum Products
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Creative Steel Concepts, Inc.
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Washington, D.C. 20027

FLORIDA
Accent Builders of Florida, Inc.
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South Daytona, Fla. 32019

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Rockford Ill. 61103

Naughton Construction, Inc.
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Chicago, Ill. 60643

Zarco Construction Co., Inc.
4393 N. Elston Ave.
Chicago, Ill. 60641

INDIANA
Wright-Bachman, Inc.
4343 West 71st St.
Indianapolis, Ind. 46268

MARYLAND
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Silver Spring, Md. 20901

Aluminum Enterprises, Inc.
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Silver Spring, Md. 20910

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Silver Spring, Md. 20904

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Fairway Construction Co.
10300 W. Fort St.
Detroit, Mich. 48209

Homecraft Improvement Co.
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Grand Rapids, Mich. 49505

Sherwood Iron Works, Inc.
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Star Construction Co., Inc.
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The Home Improvement Co. of America
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May Construction Company, Inc.
4329 Troost Ave.
Kansas City, Mo. 64110

Modern Exteriors, Inc.
100 West 18th Avenue
North Kansas City, Mo. 64116

Springfield Better Homes, Inc.
1800 N. Prairie, P.O. 925 C.S.S.
Springfield, Mo. 65803

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Bellerose, N.Y. 11426

Frederick Construction Co.
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1796 Hempstead Turnpike
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Rutland Building & Remodeling Corp.
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Portland, Ore. 97220

Lane Construction Co.
815 Dorris St.
Eugene, Ore. 97404

Neil Kelly Co.
735 N. Alberta
Portland, Ore. 97217

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Busy Beaver Remodelers, Inc.
P.O. Box 10
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L. W. Preece Inc.
P. O. Box 9153
Erie, Penna. 16504

Perma-Lite of Pa., Inc.
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Pittsburgh, Penna. 15147

TENNESSEE
Award Builders
893 S. Highland Ave.
Memphis, Tenn. 38111

TEXAS
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1915 Westheimer
Houston, Tex. 77006

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Dallas, Tex. 75205

Home Craftsman Co., Inc.
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Irving, Tex. 75062

Keller Construction Co.
3727 Dilido, Suite 134
Dallas, Tex.. 75228

Precision Builders, Inc.
5925 Forest Lane, Suite 409
Dallas, Tex. 75230

Robert Brooks Building Supply Co., Inc.
2341 Charles St.
Dallas, Tex. 75228

WASHINGTON
Dural Enterprises
P. O. Box 1754
Lynnwood, Wash. 98036

Pioneer Improvement, Inc.
1909 15th Ave. West
Seattle Wash. 98119

RSI Systems
33310 Pacific H'way. So.
Federal Way, Wash. 98003

Shaffer Construction
20818 24th Ave. So.
Seattle, Wash. 98119

Vista Enterprises
923 Manor Drive
Tacoma, Wash. 98466

WEST VIRGINIA
Huntington Federal Savings and Loan Association
5th Avenue & 11th Street
Huntington, West Va. 25707

WISCONSIN
Built-in Kitchens, Inc.
7289 No. Teutonia Ave.
Milwaukee, Wis. 53209

Town & Country Distributors, Inc.
2110 Fordem Ave.
Madison, Wis. 53704

WYOMING
Provident Federal Savings & Loan Association
Casper, Cody, Gillette, Jackson, Newcastle, Wyoming

ALBERTA, CANADA
Stanton Developments Ltd.
11825-145 St.
Edmonton, Alberta T5L 2H4

HOW ONE WINDOW BECAME AN OPEN & SHUT CASE

By MARIAN FINNEY ☐ After several years of tolerating two living room windows "weeping" every winter, my husband decided it was time for a remodeling project. Naturally, our "ideal time" to start replacing windows turned out to be the middle of the coldest October ever known in Cincinnati.

We compromised. It was decided the window overlooking the gardens could wait until spring, while the front window would be replaced immediately. Because I work for the NuTone Division of Scovill, I wanted a Caradco wood window, since Caradco is a close relative in our housing products group. The window arrived shortly thereafter.

My husband, Patrick, assured me it would take only about 20 minutes to paint it inside and out, and another half-day to install it. He pampered that window like a new puppy until I was sure it would be Christmas before it was ever installed.

Eventually, the window was ready, and by now it was the first part of a cold November. Since he had engaged a helper, I really didn't worry about the project at all. When he dropped me off at the office on Installation Day morning, he assured me

Naturally, our 'ideal time' to start replacing windows turned out to be the coldest October ever in Cincinnati

the project would be finished before he picked me up at 4:30.

When I approached the car that evening, all I needed was one look to know there had been a hitch in his plans. He was still dressed in working garb and appeared thoroughly frustrated and tired. He muttered all the way home about the old window, finally admitting it took two of them all day just to remove the center pane of glass. The awning-type windows on each end were still firmly in place, although he told me one had been moved half an inch.

Personally, I hadn't given a thought to the large center pane. They could have broken that out. When I said so, he was outraged: Glass was expensive! Who would pick up all of the pieces? Visiting four-legged friends could be injured! He did admit he had no idea what to do with the glass he took out.

When we reached home, I was startled to see a huge frame of plastic covering the front of the house. One had been put inside at my insistence to keep my Dieffenbachias from dying.

I couldn't think of a single thing to do about the situation, so I tried to settle down and relax for a time before dinner. The driveway is only 70 feet long, and every sound from the street was magnified a hundred times. When I demanded he listen to something making a terrific racket, he loftily informed me it was nothing but the leaves blowing from the big trees surrounding us and said I should please stop fussing.

Fortunately for my sanity, we live up on the circle tip of a dead-end street. That was little comfort. Strangers are forever wandering around. Having spent months working on our fire-and-intruder alarm system and concentrating on the proper way to protect our home, I kept remembering the burglary statistics as though I were reading them. Now, I mused, how could any system be expected to protect a home with a large open area at ground level? Later in the evening, when Patrick saw I had no intentions of going to bed, he told me to forget it. "Annie is on guard," he said. For the love of heaven, Annie is a darling mini-beagle who lives next door. She expounds fiercely at our milkman, the mailmen and delivery men, but is just the type to walk in happily with an intruder and invite him for a quick snack. I roamed around the house half the night while Patrick slept peacefully.

On the way to work next morning, (*Continued on page 175*)

IT'S HOME IMPROVEMENT TIME!

BOOKLETS

. . . The booklets listed below come from top-notch manufacturers all over the world. And they include everything from the innovative to the classic—to help you plan a look, a room, a whole house that's unmistakably *yours*. There is a nominal charge for some, but it is a very small price to pay for the luxury of being able to lay a wide variety of styles and materials before you when you're planning a decorating or remodeling project. To order any, circle the appropriate numbers on the Reader Service Order Form opposite page 216. Be sure to enclose 50 cents for processing.

BATH EQUIPMENT & ACCESSORIES

1. BATHROOM PLANNING—THE AMERICAN STANDARD WAY. This 32-page book is packed with bathroom remodeling and decorating ideas. It contains an array of fixtures and information on color. **American Standard. 50¢**

2. "THE BEST FRIEND A BODY EVER HAD—ALSONS PERSONAL SHOWERS!" Color brochure illustrates hand-held and wall-mounted showers and massage-action units and bidets. All are adaptable to new or existing installations in your home. **Alsons. Free**

3. "TOUR AMERICA'S BATHS WITH KOHLER." This 40-page booklet has colorful bath styles from New England to the desert Southwest. It includes bath planning, decorating, remodeling and color coordinating ideas—plus plans for powder rooms and kitchens. **Kohler. 25¢**

BEAUTY

4. DRY SKIN—HOW DOES IT HAPPEN? What can you do about it? Neutrogena—the soap that has nothing to hide—has a brand-new booklet that tells you how to keep it clean, smooth, supple and supremely cared for. From one of the most respected makers of products for sensitive skin. **Neutrogena. Free**

BEDDING

5. WHAT YOU PUT UNDER YOUR MATTRESS IS EVERY BIT AS IMPORTANT AS WHAT YOU PUT ON TOP. So learn all about quality Harvard bed frames. Booklet shows variety of bed-frame sizes and styles, including the new "Legacy," which combines superior strength with style. Harvard also offers five kinds of casters and glides, one type right for any floor covering. **Harvard. Free**

6. "THE BEDROOM BOOK" from Serta Inc.—the "Perfect Sleeper" mattress makers. A complete guide to buying mattresses, space planning and lively bedroom living, plus plans for a do-it-yourself four-poster bed! **Serta Inc. 50¢**

BUILDING & REMODELING

7. COMPLETE A ROOM by following simple instructions in three how-to brochures on gypsum wallboard application, wall/ceiling texturing and prefinished plywood wall paneling installation from **Georgia-Pacific Corp. 25¢**

8. CERAMIC TILE MAKES A LOT OF SENSE IN A LOT OF ROOMS BESIDES THE BATH. Imaginative ways to use ceramic tile for added beauty and value throughout your home are pictured in this new full-color booklet. **Tile Council of America. 50¢**

9. WHERE HISTORY HAPPENED. A 16-page, full-color brochure highlighting historic sites selected for the CertainTeed Building Restoration Program. Includes information on entering sites for consideration to receive free roofing. **CertainTeed Corp. 50¢**

10. WINDOW AND DOOR IDEAS. Colorful 16-page booklet shows Pella windows and patio doors in all-wood or aluminum-clad designs for low maintenance and energy saving. Also includes interior wood folding doors in a variety of styles. **Rolscreen Co. Free**

11. "CERAMIC TILE NATURALLY." Twelve-page booklet in full color shows beautiful and efficient ideas for the use of ceramic tile throughout the house, how to remodel with tile, what goes with various decors. **Tile Council of America. 50¢**

12. SHINGLES AS RUGGED AND ATTRACTIVE AS THE GREAT OUTDOORS. Booklet on GAF "Timberline" asphalt roof shingles describes premium quality, heavyweight shingles in popular earth tones with random butt design and extra thickness for attractive, durable, massive appearance. **GAF Corp. Free**

13. "ROOFING & SIDING: THE ESSENTIALS." New 32-page Bird & Son booklet is packed with everything you need to know about roofing and siding before you build. **Bird & Son. 50¢**

14. "SMART WINDOW PLANNING." A 24-page folder gives information on wood windows and gliding doors and on PermaShield windows and gliding doors. These have sash and frame encased in a low-maintenance, rigid vinyl sheath. **Andersen Corp. Free**

15. ALL-AMERICAN HOMES. This new 40-page color book from PPG Industries shows outstanding examples of contemporary housing in builder, custom, manufactured and resort homes. Includes numerous ideas for using glass and mirrors. **PPG Industries. 25¢**

16. COLOR IT BLUE . . . Or any one of 17 other combinations. New 32-page "Eljer Fashions Your Bathroom with Color" has rooms designed by House Beautiful and a directory of products and manufacturers. **Eljer. $1.50**

17. ALCOA INSULATING WINDOWS. Booklet describes how Alcoa design reduces heat loss through frame, sash and glass, eliminating condensation, and how factory-finished surface lowers maintenance. **Alcoa Building Products Inc. Free**

18. EASY PROJECTS FROM Z-BRICK! Complete plans for 14 easy projects for home and garden are included in new booklet. Includes room divider, raised hearth, range hood, rustic walls and fireplace, etc. All can be built in a few hours with ordinary lumber, simple hardware and Z-Brick brand facebrick and stone wallcovering. **Z-Brick. 50¢**

19. KINGSBERRY HOMES SPEAK FOR THEMSELVES. LISTEN. New color brochure shows handsome exteriors and floor plans for a number of traditional and contemporary homes. Color poster featuring 135 home designs also included. **Boise Cascade. $2**

20. THE BEAUTY OF MARBLE WITHOUT THE FUSS. DuPont's Corian will not stain or chip, so it's perfect for every place you were afraid to use marble. This brochure has ideas for the whole house, including kitchen, bath. **DuPont Co. $2**

21. AN ARROW STAPLE GUN HAS 1,001 USES. If you are building or remodeling, this is an indispensable tool. Booklet shows applications and instructions. **Arrow Fastener Co. Inc. 25¢**

CURTAINS, DRAPERIES, FABRICS & LINENS

22. "WINDOWS BEAUTIFUL, VOL. V" has 132 color pages of room settings with suggestions for all types of windows. Included are measuring instructions for draperies, hardware. **Kirsch Co. $1.50**

23. "THE FABRIC OF HISTORY." Brunschwig & Fils has reproduced textiles from famous restorations, like Winterthur Museum, and shows how to translate this elegance into your own home. Wallpapers and trimmings included. **Brunschwig & Fils Inc. $1**

24. "THE MOST MAGNIFICENT LINENS YOU'VE EVER SEEN." From D. Porthault, via Paris: enchanting bed and table linens and the plushest terry towels and robes, in prints and in embroideries. Custom-covered portfolio includes 80 color pages. **D. Porthault Inc. $2.50**

CARPETS & OTHER FLOORCOVERINGS

25. "DECORATING COLOR IDEAS THAT MAKE YOUR HOUSE A HOME" . . . Paint colors and carpet colors and ways to use them that best fit your lifestyle, whether you grow plants or make wine. **The Magee Carpet Co. 25¢**

26. READ ABOUT THE MOST STAIN-RESISTANT OF ALL THE NO-WAX FLOORINGS: "Aristocon" (*Continued*)

IT'S HOME IMPROVEMENT TIME!



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Bring A Garden Bouquet Into Your Bedroom For A Breath Of Spring!

Our exclusive garden bouquet print, with a trellis overlay in lime green, in a luxurious throw-style spread with generous rounded corners. Puff-quilted with springy polyester, backed with nylon tricot, the print itself is on 50% polyester, 50% cotton. Machine-washable and machine-dryable. Drapes and cafes are pinch-pleated; 48" wide per pair. Valance is 80" wide, rod-pocketed for easy shirring. Complete your decor with our famous round table cover now available in 90" as well as 70". Please use order form to indicate the items in the quantities you want. Prices *include* all shipping charges.

HOUSE BEAUTIFUL, Dept. HFBE 057; P.O. Box 888, Teaneck, NJ 07666

Enclosed is my check or money order (no cash, please) payable to HOUSE BEAUTIFUL.
Please send me the items in the quantities I have indicated below:

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Twin spread (for 39" x 75" mattress)	$29.95		
Full spread (for 54" x 75" mattress)	34.95		
Queen spread (for 60" x 80" mattress)	39 95		
Dual-king spread (for 78" x 80" mattress)	49 95		
Quilted pillow sham (each)	8.95		
Cafes, 36" lg.; (brasstone rings) 48" wide, per pr.	10 95		
Drapes, 63" lg.; 48" wide, per pair	14.95		
Drapes, 84" lg.; 48" wide, per pair	17.95		
Valance, 11" deep	4 95		
70" round cloth	9.95		
90" round cloth	14.95		

TOTAL AMOUNT ENCLOSED $_____

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from Mannington. The JT88® wear layer resists scratching, staining and heavy traffic. Easy to clean—and look at! **Mannington Mills Inc. Free**

27. KENTILE FASHIONS IN FLOORS. Full-color catalogue shows entire resilient tile line—solid vinyl, vinyl asbestos, asphalt, Touch-Down self-adhering tile—for every room. **Kentile Floors Inc. 50¢**

28. NEWEST NO-WAX FLOOR PATTERNS of cushioned vinyl in a wide variety of colors and styles are shown in this brochure. Room scenes show the flooring installed in homes. Decorating hints for kitchen, bath and family room are included. **Mannington Mills Inc. Free**

29. WAIT 'TIL YOU SEE WHAT A HANDMADE INDIAN CARPET CAN DO FOR YOUR FLOOR. Magnificent carpet designs are shown in full color, along with decorating ideas that prove you can use these masterpieces with any decorating style. **Pande Cameron & Co. $2**

30. "THERE'S NO TILE LIKE CERAMIC TILE." Florida Tile's informative booklet has ideas for using tile in every room, plus data on the types, sizes, glaze colors, surface textures and a list of showrooms. **Florida Tile. $1**

31. THE GREAT BEGINNINGS BOOKLET. Bigelow's Guide to Successful Decorating with Carpet: how to plan for color; let color create the mood; put color to work; plan for style. Carpet care, fibers, costs included. **Bigelow-Sanford Inc. 50¢**

32. AMTICO, THE VINYL TILE THAT'S BEAUTIFUL AND CAREFREE. Color brochure shows the complete line—from luxury to budget-priced, all 100% vinyl. **Amtico Flooring. Free**

33. BEAUTIFUL CONCEPTS IN CARPETS from Karastan. Includes an "Oriental Design Rug Handbook," "The Fashionable Art Form: Area Rugs" and more carpet information than you perhaps will ever need to know—but it's security knowing it's there! **Karastan. $1.25**

DECORATING IDEAS

34. PROGRESS LIGHTING IDEAS. Looking for traditional, Mediterranean, Early American, contemporary lights—or perhaps your personal blend? This 160-page book has ideas for putting light where it's needed—with style. **Progress Lighting Fixtures. $1**

35. "ALL ABOUT YOUR HOME"—Volume II. This magazine from Martex, the famous sheet-makers, includes ideas for building your own furniture, ideas for gifts to make using sheets, tips from celebrities on entertaining, sports fashions to sew yourself, needlepoint pillows and much, much more. **Martex. $1.50**

36. "DECORATING IDEAS WITH CERAMIC TILE." A 16-page color brochure features new products, colors and applications of ceramic tile for kitchens, baths, dining areas and family rooms. Remodeling ideas and color schemes are described. **American Olean Tile Co. 25¢**

37. THE VERSATILE SHEET. Discover the limitless possibilities of decorating the home with sheets, towels and bedspreads with Fieldcrest's "Decorating Digest." Fifty-eight pages explain how to make many unusual, inexpensive, quick-and-easy decorating items using staples, spray adhesives, fusible webs and liquid starch. **Fieldcrest Mills Inc. $1**

38. CALICO CORNERS' GUIDE TO DO-IT-YOURSELF DECORATING. Big 40-page book has detailed instructions and drawings for putting fabric on walls and windows, making pillows, wall hangings and tablecloths. It's quite easy to do, but the results are professional-looking. **Calico Corners. $1.75**

39. UTICA LIFESTYLES. Home decorating ideas for use with the J. P. Stevens sheets you love. **J. P. Stevens & Co. 50¢**

40. 'TIS SPRING—TIME TO COLLECT A BUNCH OF SPRINGS MILLS SHEETS! And then turn them into lovely home fashions—with the help of Springs own booklet. **Springs Mills. 35¢**

DECORATIVE ACCESSORIES

41. THE OPULENT ACCESSORY—MIRRORS! Carolina Mirror catalogue features a full line of decorative framed mirrors from one of the world's largest manufacturers. Thirty-six pages of every style and size in actual room settings. **Carolina Mirror. $1.50**

42. THE GRANDFATHER FLOOR CLOCK. New brochure handsomely illustrates in full color the collection of famous Ridgeway floor clock styles and their availability in a choice of designs and finishes. Clocks are shown in a range of prices, with decorating ideas detailing the "how" and "where" to use floor clocks. **Gravely furniture Co. Free**

43. THE LAMP: STIFFEL. THE DESIGN: TIMELESS. All of Stiffel's timeless designs have one thing in common—famous craftsmanship. Booklet shows an assortment of styles to blend with all furnishing periods. **The Stiffel Co. 50¢**

44. IDEA BOOKLET FOR FIREPLACE OWNERS. A 16-page full-color booklet shows a large selection of fine quality firescreens and accessories to beautify both hearth and home. Lovely room and fireplace settings show both mesh- and glass-front screens in 26 metal finishes. Included are tips on choosing the correct screen, easy-to-use measuring chart. **Portland Willamette Co. 25¢**

45. "BEAUTY IS GLASS FROM VIKING." This booklet has 42 pages of pictures and text to tell you how Viking's "treasured American glass" is produced. It's a lovely introduction to glass-making and the firm. **Viking Glass Co. 75¢**

46. FLOWERS SO REAL, THEY'RE UNREAL. There are 50 different kinds of washable Magicsilk flowers—enough to fill your house with beauty that will never fade. This eight-page color booklet shows the different species. **Magicsilk. Free**

47. CREWEL FROM KASHMIR. Traditional floral designs hand-embroidered in wool on hand-loomed natural cotton. Color catalogue contains photos of designs and colors available in 50-inch-wide fabric for draperies, upholstery, etc. Also, ready-made bedspreads, pillow covers, totes, chair seats. **Gurian's. 50¢**

48. BEAUTIFUL LAMP DECOR DAY OR NIGHT. A selection of the latest stylings of Rembrandt Lamps is shown in an eight-page color booklet. There are 45 designs to complement any room setting. **Rembrandt Lamps. $1**

49. "A WORLD OF ORIGINAL METAL SCULPTURE BY ARTISAN HOUSE." New color brochure shows many original wall sculptures detailed in the richness of bronze, brass and copper with antiqued finishes. **Artisan House. Free**

50. VERTICAL IMAGINATION. LouverDrape has 32 pages of it. Various types of louvers are described; color photographs show the how-to of enhancing any room. Do-it-yourself section shows method used to apply wallpaper and fabric to vertical blind louvers. **LouverDrape Inc. $1**

51. TOMORROW'S ANTIQUE CLOCKS. Howard Miller Clock Co. brochure shows antique clock reproductions of chiming wall clocks, mantel clocks and grandfather clocks from $20 to $2,200. A handsome investment. **Howard Miller Clock Co. Free**

52. CUSTOM WROUGHT FIREPLACE TOOLS & EQUIPMENT. Folder illustrates hand-forged wrought-iron screens, including glass, to fit any opening. **Custom Wrought Products. Free**

53. TREAT YOURSELF TO A BEAUTIFUL WINDOW! This exciting new idea book features complete room settings that give you new ideas on how to hide or divide a room, match your wallcovering or even design a window that only you will ever have. Created by America's leading designers, this 24-page booklet contains a special section on how to measure and install, laminate or paint, your blinds. **Levolor Lorentzen Inc. $1**

FOOD & GOOD SPIRITS

54. A CRUST OF BREAD, A JUG OF WINE . . . Almadén's new "Jug Wine Party Book" suggests the right menus and wines to go with your crust. Includes 16 recipes—from a refreshing Blonde Sangría to tasty Burgundy Burgers. **Almadén Vineyards. Free**

55. LEMON IDEAS WITH A FRESH TWIST—from Sunkist, the world's finest lemons! Colorful booklet is packed with good ideas and recipes—from punches and cocktails to appeteasers, (*Continued*)

IT'S HOME IMPROVEMENT TIME!


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the crystal of Kings
ERALENE CHINA
Limoges
CHRISTOFLE SILVER
Paris

entrees, salads and desserts and garnishes that will become your own perfect endings! **Sunkist Growers. 35¢**

56. CHAR-BROIL COOKING TIPS AND RECIPES. Barbecuing, grilling and smoke-cooking secrets are revealed in this booklet from W. C. Bradley. Also includes a cooking-time chart for meat, fish and poultry, plus a list of grills and accessories of the famous Char-Broil line. **W. C. Bradley Co. Free**

57. THIS BREED OF COWS BELONGS IN THE BEST OF COMPANY! Malcolm Hereford's "Book of Cows" has multifarious ways to make drinks, make desserts, make merry with the spirited new breed of drinks created to please all the senses: Malcolm Hereford's 30 Proof Cows. **Heublein Inc. 50¢**

58. MORE GOURMET SECRETS FROM AMARETTO DI SARONNO, that marvelous Italian liqueur with the almond-hinting taste. New booklet has inspiring recipes for everything from entrees to elegant desserts . . . all made with the liqueur that's called "the gift of love." **Foreign Vintages Inc. Free**

59. YOU DON'T HAVE TO COME FROM AUSTRALIA TO CRAVE KIWIS. You can have these delectable berries—and learn to love them anywhere—if you belong to Harry and David's Fruit-of-the-Month Club. Kiwi berries are just one selection—and there are several plans available (why not give something that's farm fresh *and* fun to everyone you're gifting?) **Harry and David Co. Free**

60. ELEGANT THINGS HAPPEN WHEN YOU ADD ALMONDS. The best cooks have been using almonds for 4,000 years—isn't it about time you discovered how versatile almonds are, and how sensational they can be in even the simplest foods? Fifty-page color book details all-season almond cookery—and some of the most sinful desserts your mouth has ever watered for! **California Almond Growers Exchange. 50¢**

61. THE UPDATE & THE LOWDOWN . . . FROM HOUSE BEAUTIFUL. New wine and spirits book has 16 pages brimming with more than 100 of today's best wine and champagne buys—from $2 to $10, from foreign and American vineyards. Also includes cordial ideas and punches. **House Beautiful. $1**

62. SERVE A GRASSHOPPER FOR DESSERT, or maybe a Brandy Alexander Cream Puff. There are more than 20 lush, sensual desserts outlined here, all using Heublein's smooth Brandy Alexander and Grasshopper bottled cocktails. The recipes are easy to follow. **Heublein. 25¢**

63. WILLIAMS-SONOMA'S CATALOGUE FOR COOKS. They don't just *sell* the best kitchen equipment, they tell you how to *use* it. Five catalogues are published a year, full of practical information, culinary history and recipes from famous cooks. Start with May issue. **Williams-Sonoma.** Annual subscription, **$1**

64. "CROCK-POT" OWNER? You'll want Rival's new book, "Crock-Pot Cooking." Over 300 new recipes—each kitchen-tested and timed just for your Crock-Pot. Roasts, poultry, seafood, stews, breads, cakes, diet, gourmet recipes included in hardbound book. Bookstore price: $6.95, or direct from **Rival Manufacturing Co. $3.50**

65. THE MAGNIFICENT WINES OF BARON PHILIPPE DE ROTHSCHILD. For more than a half century, Baron Philippe has labored incessantly on behalf of the splendid wines of Bordeaux, France. Learn why the fame of this great man and his wines is so well-deserved. **Rothschild. 10¢**

66. THE CURIOUS COUPLE'S RECIPE BOOK. This madcap recipe book from Tullamore Dew, the favorite beverage of the Curious Couple, is a-bulge with recipes that look zany, taste divine! Wait till you sip "Voo Dew" and "Blood and Sand," followed by two "Breast Strokes" or an Onion Sandwich, with Banana Garni. **Heublein Inc. Free**

67. THE SERIOUS WINE LOVERS' GUIDE TO ITALIAN WINES. This colorful 24-page booklet has a region-by-region review of the most important varieties of Italian wine, complete with a quiz on Italian wines through which consumers can earn an offical Italian wine diploma. A chart for selecting Italian wines and a pronunciation guide included. **The Italian Trade Commission. Free**

68. BOGGS CRANBERRY LIQUEUR FOOD AND DRINK RECIPE BOOK. Start a tradition with the authentic, tangy taste of fine cranberries. This book gives many memorable drink, dessert and main dish recipes that rely on the zingy taste of Boggs. **Heublein Inc. 25¢**

69. WANT TO KNOW MORE ABOUT THOSE DELICIOUS, TRADITIONAL WINES OF BURGUNDY, AND HOW TO USE THEM? Send for this fact-packed little booklet "Fine Wines of Burgundy for Everyday Pleasure" from Marquisat. Also included: a recipe booklet of Burgundian recipes. **Marquisat. 25¢**

FURNITURE

70. COLONIAL MASTERPIECES BY BENNINGTON SOLID PINE. Full-color brochure features room settings and illustrations from the Bennington "Freedom Period" furniture collection. Based on Colonial designs, the bedroom, dining room, living room and family room selections are crafted of antiqued Vermont pine. **The Bennington Co. 50¢**

71. FAMOUS DESIGNS. A series of booklets illustrates French, English, Italian, Mediterranean and American Traditional. Each book is a guide for selecting bedroom, dining room, living room occasional pieces. Room-planning kit included. **Drexel Heritage Furnishings. $1**

72. CLASSIC CREATIONS abound in National/Mt. Airy's furniture catalogue. Exquisite gems for the home in a variety of bedrooms, desks, curios and occasional items with decorating and planning aids. **Bassett Furniture Industries. $1**

73. DON'T SIT UNDER THE APPLE TREE WITH ANYTHING BUT BROWN JORDAN. Catalogue shows complete line of indoor/outdoor furnishings in color. All are made of either cast or tubular aluminum, and have the kind of smashing good looks that bespeak great design. Included is a special illustrated section containing complete specifications for the entire line. **Brown Jordan. $3**

74. THE ULTIMATE FURNITURE: Custom made, with hand-tailored upholstery. If you've a craving for the best life has to offer, this furniture is for you. Traditional, English, French, Early American and Transitional styling in sofas, love seats, chairs, ottomans, benches, rockers. Complete fabric selection and custom options available. **Clyde Pearson Co. $2**

75. "BEAUTIFUL NEW DECORATING IDEAS." Harden's new 160-page catalogue illustrates its range of traditional furniture styles in solid cherry and upholstered furniture and includes living room, dining, family room and bedroom pieces. **Harden Furniture Co. $3**

76. A PORTFOLIO OF ENGLISH-STYLED 18TH-CENTURY FURNISHINGS. An exciting collection of reproductions or adaptations of the most outstanding designs of upholstery and cabinetry from Queen Anne to Sheraton. Each style is made in the characteristic wood of the period and finished to develop its ultimate depth and beauty. **Henredon Furniture Industries Inc. $1**

77. THE 18TH CENTURY REVISITED. Richly illustrated catalogue presents more than 150 beautiful furniture reproductions based on 18th-century finery. Includes the "James River" collection, inspired by heirlooms from historical plantation homes of Virginia. **Hickory Chair Co. $3**

78. "THESIS." This innovative booklet is a course in the clean, linear approach to contemporary design. Crafted in native butternut veneers, the "Thesis" collection is modular in design, so bedroom, dining room and occasional pieces can be combined to suit your living needs. **Hickory Manufacturing Co. $2**

79. "INTERIOR ECOLOGY." La-Z-Boy makes it easy for you to relax at home. "How to Care for Your Interior Environment" offers advice on proper furniture selection and room planning, plus tips on fabric, color and wood finishes. Included is a color booklet of La-Z-Boy's "Charter Group" of soothing rockers and recliners. **La-Z-Boy Chair Co. 50¢** *(Continued)*

IT'S HOME IMPROVEMENT TIME!

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80. BEAUTIFUL, DURABLE, VERSATILE. That's hand-crafted, wrought-iron furniture by Woodard. New, 28-page catalogue in full color offers practical solutions to your indoor-outdoor needs. Includes tips on buying quality wrought-iron furniture, plus miniature space planner for plotting furniture arrangements. **Lee L. Woodard Sons Inc. $3**

81. "TOMORROW'S HEIRLOOMS TODAY." Two colorful booklets featuring the largest selection of secretaries and gun and curio cabinets on the market today. Superior craftsmanship of Jasper is translated into cabinetry to complement any decor —Early American, 18th-century, Mediterranean, French, Italian Provincial, or "The Far East Look." **Jasper Cabinet Co. $1.50**

82. THE EXCITING AMERICANS. Superb selections of beautifully crafted chairs, sofas, convertibles, recliners, rockers and tables. From several fine collections including the striking new "Hunter Hill" group—the epitome of value in Early American tradition. **Maxwell Royal Chair Co. 50¢**

83. "THE PENNSYLVANIA HOUSE COLLECTOR'S BOOK" features 288 color pages of traditional American decorating ideas. Informative articles are illustrated with interior and exterior photos of authentic American homes. Complete compendium of American furniture. **Pennsylvania House. $7.50**

84. TABLES THAT TURN HEADS. From Gordon's, this handsome portfolio illustrates the complete line of tables and cabinets in French, Mediterranean, Italian and Contemporary styles in a choice of woods and finishes. All have that little extra bit of styling that makes them special. **Gordon's Inc. $1**

85. A NATURAL FOR DECORATING IDEAS. Catalogue and supplement display more than 70 pages of the latest rattan and wicker furniture designs. They're classic styles that can add life to any decorating or color scheme. **Deutsch Inc. $2**

86. BRIGHT IDEAS FOR CAREFREE LIVING. Full-color, 200-page catalogue illustrating living room and family room furniture. Includes recliners and occasional chairs. Tips on decorating, shopping. **Kroehler Manufacturing Co. $5**

87. DECORATING GUIDE. Full-color brochure illustrates complete line of French Provincial furniture featuring dining room and bedroom collections in ageless, classic styling that mixes with all decorating schemes. Includes 36 pages of decorating ideas and furniture information. **White of Mebane. $1**

88. RATTAN AND RAWHIDE. Handsomely illustrated booklet shows many special moods you can create with classic rattan-and-rawhide furniture in traditional, modern or Oriental stylings. **The McGuire Co. 50¢**

89. EXPRESS YOURSELF WITH CHERRY GROVE. This gorgeous full-color catalogue displays the timeless Colonial American bedroom and dining room furniture from American Drew's "Cherry Grove" collection. Includes "Boutique Collectables" and section on furniture care. **American Drew Inc. $2**

90. THE FURNITURE FITTER. A ready-to-cut-out collection of the most popular furniture designs (Early American, Traditional, Contemporary, Mediterranean). Furniture "paper dolls" are scaled down in size to help you decide which pieces would look best in your home. **American Drew Inc. $2**

91. DARING ENVIRONMENTS FOR PLEASURE AND BEAUTY from America and all over Europe—Paris, London, Brussels, Nice, Geneva, Rotterdam, Madrid, Barcelona. They could change your whole approach to the way you live. Brilliant new decorating and furniture design concepts shown in 148 color pages. **Roche-Bobois USA Ltd. $3**

92. BASSETT IDEA BOOK. Your full-color 96-page guide on how to turn a house into a home with dramatic furniture styles. Ideas for bedroom, dining room, living, family rooms, and tables, desks, wall units. Contains templates for room arrangements. **Bassett Furniture Industries. $1**

93. CHIMING GRANDFATHER AND *(Continued)*

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Mobile—Claude Moore Jlrs.
Montgomery—Klein & Sons
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Corning—Ruth Jlrs.
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DeWitt—Gallery G Antiques
Heber Springs—The Browsing Post
Helena—Something Special
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Sprindale—C & C Gift & Party Shop
West Memphis—Manning Jlrs.

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Jackson—Albritons Jlrs.
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Laurel—Robinson Gallery

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Oxford—Croughs Jlrs.
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GRANDMOTHER CLOCKS from America's oldest maker. Herschede Hall Clock's new brochure has lots of pictures and detailed information about the features of the clocks. Retail prices included. **Herschede Hall Clock Co. 50¢**

94. "MASTERPIECES ARE NEVER MASS-PRODUCED." They're handcrafted, one at a time, from the solid cherry and mahogany kits of The Bartley Collection. Here's a collector's guide to Queen Anne and Chippendale kits for quality reproductions of antique furniture. **The Bartley Collection. $1**

95. 50 WAYS TO DECORATE WITH GEOMETRIKS! Full-color booklet demonstrates the decorating abilities of Geometriks, a flexible furniture system consisting of all-wood, stackable pieces. Included are contemporary arrangements—for bedrooms, entertainment centers, wall units—that won't go out of style. **Lea Industries. $1**

96. "GETTING BEAUTY AND VALUE FOR YOUR DECORATING DOLLARS." These 96 pages include decorating ideas, shopping tips, good information on care and use of furnishings. Lavishly illustrated book also has a history of furniture design and a decorating glossary. **Ethan Allen. 50¢**

GARDENING AND OUTDOOR LIVING

97. GARDEN SHELTERS FOR EVERYONE, EVERY PURPOSE, EVERY PLACE. "Redwood Garden Shelters" tells you all about these multipurpose structures in a 12-page booklet, illustrated with color photos. Offers advice on selecting grades of redwood, construction and finishing tips and a "Garden Shelter Check List." **California Redwood Association. 35¢**

98. COOKING WITH GAS—OUTDOORS! Send for new color brochure showing line of Broilmaster Outdoor Gas Grills by Warm Morning. Fifteen models to make the most of your time, cooking talent and budget. **Locke Stove Co. Free**

99. "MAKE YOUR YARD SAFER, MORE BEAUTIFUL." Booklet tells how to protect and beautify your property with Anchor fence, now available with green vinyl coating so it not only blends with shrubbery and foliage, but also resists corrosion. **Anchor Post Products Inc. Free**

100. THE BURPEE GREENHOUSE. Would you really consider any other kind? Full information on a greenhouse value for gardeners. A beautifully proportioned, strong greenhouse that resists warping, rot, rust—and needs no maintenance! **W. Atlee Burpee Co. Free**

101. 1977 SPRING ALL-COLOR FLOWER AND VEGETABLE BOOK. Here are 124 pages containing over 3,000 varieties, many rare and unusual. New introductions include Begonia Pink Ruffles, Coleus Tie Dyed and Cucumber Bush Whopper. Valuable cultural information and germination tables included. **Geo. W. Park Seed Co. Inc. Free**

102. DELIGHTFUL, DYNAMIC DAYLILIES. Unique brochure fills you in on how to fill every day from May to September with a rainbow of flowers. Each daylily stalk can produce 30 or more colorful buds. **Jackson & Perkins Co. Free**

103. SUNBRELLA OUTDOOR DECORATING GUIDE. Booklet features practical new decorating ideas, using awnings made of acrylic fiber. See cabanas, patio shades, beach shades, window awnings and other outdoor designs. Manufacturer guarantees fabric for five years. **Glen Raven Mills Inc. Free**

104. A GUIDE TO GRANDFATHER FLOOR CLOCKS. The entire collection of Ridgeway floor clock styles . . . plus, decorating ideas on how and where to use floor clocks attractively. Includes information on designs, finishes, prices. Dealer list, too. **Ridgeway Clocks,** division of **Gravely Furniture. Free**

105. "LAWN GROOMING MADE EASY." Booklet gives valuable details on establishing and caring for a lush lawn of your own. **Parker Sweeper. Free** (*Continued on page 178*)

IT'S HOME IMPROVEMENT TIME!

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Frankly, no one asked us to design a refrigerator door that would help hide fingerprints. But at Whirlpool, we look for problems—like fingerprints—and then design ways to solve them. Why? Simply because we have to build a better product than the next guy if we expect you to be a faithful customer.

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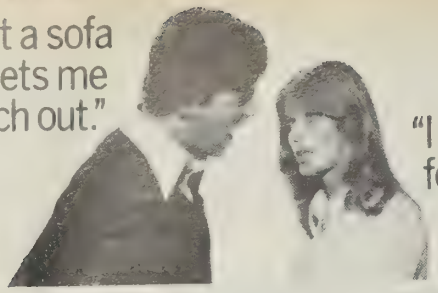
Then we added easily adjustable shelves that make loading more convenient. Porcelain enamel on steel interiors. And crispers with humidity seals specially designed to help food stay fresh and crisp.

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Home Appliances

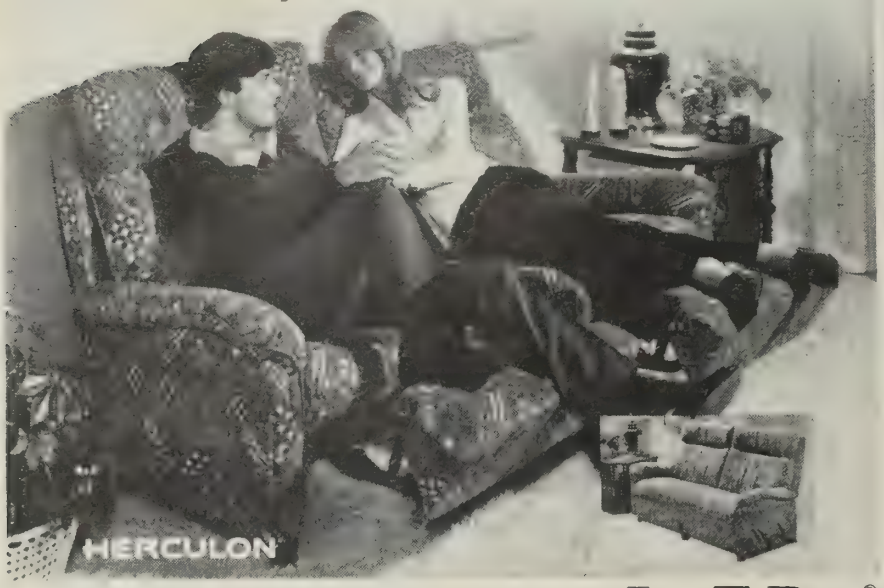
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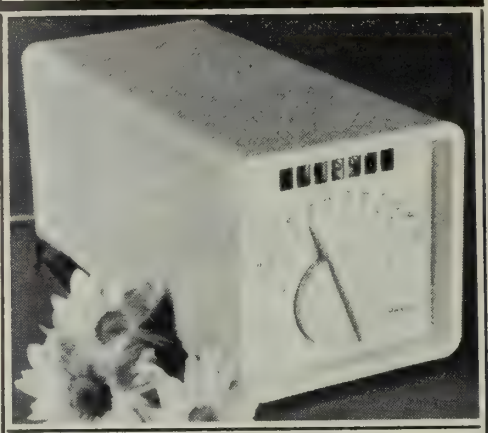
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NEW FOR YOU



By MARY BOWDEN ☐ **This new type of odor controller destroys odors and leaves no scent. It freshens an old musty house, closets or clears animal odors. Replaceable cartridge is $34. "Plastocon," $143. By Will Ross Inc.**



Neat picnic carry-all can also be used to hold 18 ice-cold cans for extra party drinks. Made of high-impact plastic, it has a swing-down top with push-button lid release and comes in red, green, blue or yellow, all with white top. Igloo's "Playmate," $20.



Nifty plastic pedestal can be used singly or in clusters to show off plants or art objects. It's 15 inches high and provides storage. In six colors, "Tambourette" by Beylerian, $25 per set.



Every family should have a Ridgeway Grandfather.

There is nothing you can buy for your home quite like a Ridgeway Grandfather. It's more than a clock. More than a fine piece of furniture. Nothing else has its unique charm and character. It becomes like a member of the family.

Get a glimpse of what we mean at the Ridgeway Gallery. You'll find one in fine stores everywhere. See the wide variety of styles available. Notice the richly finished handcrafted cabinets. Listen to the beautifully resonant chimes.

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Helps you select the clock that best complements your decor. Illustrates 45 clock styles in color. Includes price ranges and dealers in your area. Write Ridgeway Clocks, Div. of Gravely Furniture Co., Inc., Dept. HB-771, Ridgeway, Virginia 24148.



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No. 8320 [illegible] Rectangular Cocktail Table
Clear round-cornered glass tops, 30 x 60. 5/8-in. thick.
Polished chromed steel bases. About $419.00.

The "[illegible]ation" table is just one of many chromed steel and glass creations by Bassett Mirror.
See the entire wide and exciting line of tables, chairs, etageres, [illegible] upholstered and conversation pieces at leading furniture and department stores, coast to coast.
Send $1 for book, "Instant Decorating Ideas"—
40 pages in color by Pat Guinan, famed decorating authority.
Write Bassett Mirror Co., Inc., Bassett, Va. 24055.

EASY TO GROW HOUSE PLANTS

Staghorn ferns, along with orchids and bromeliads, are the most recent tropical epiphytes to gain status as house plants

By ELVIN McDONALD □ The first staghorn fern I ever saw was an enormous specimen, hung as the crown jewel in the dome of a public conservatory. At first its appearance was so bizarre, I almost felt revulsion, but in the end my curiosity about plants made me want to get acquainted with the staghorn. Of course, I had no idea then that it was a fern I could



Staghorn ferns of this type may also be called elkhorns. The fertile fronds stand out and remain green; the sterile fronds clasp a branch—or basket, as here—and mature a light brown.

PHOTOGRAPHED AT PLANT SPECIALISTS INC. BY FELICIANO

grow as a house plant; in fact, the thought would never have occurred to me.

Well, all of this happened about 20 years ago, and today three staghorn ferns of different ages and varieties are among my most prized apartment mates, along with two other tree-perching epiphytes from tropical rain forests, orchids and bromeliads. What surprises me most is how well these air plants grow indoors.

Platycerium (platty-SEAR-ee-um) is the Latin name for staghorn fern; there are numerous species and almost countless varieties. It is the habit of these ferns to grow sterile fronds (usually rounded or shield shapes that cover the roots and clasp some means of support) and fertile fronds (erect or hanging, with antlerlike segments). They need this care: *Light*, bright, but not much direct sun; responsive to artificial light. *Temperature*, warm, or average house. *Soil*, unmilled sphagnum moss; keep evenly moist. If possible, submerge in water for a few minutes weekly. *Humidity*, 40% or more; mist several times a week.

(Next in our series on house plants: the zigzag cactus, another jungle epiphyte.)

The dandelion is one of nature's prettiest villains. It's not only good to eat, there was a time when people took it as medicine.

But here in Marysville, Ohio where we have our main grass research farms, it's just another weed.

In fact, it's a bully. It pushes the good grass out of the way and takes the food in the soil for itself. This is one weed that doesn't die every year. It's a tough perennial with roots that go down as far as two feet.

And that pretty yellow blossom turns into a white puffball full of seeds that the wind carries all over your lawn.

You can't stop dandelions from coming in, the way you can with crabgrass.

You have to get this pest to get rid of it. But it's easy to lick.

Leave one bit of its root and the dandelion will be back.

We'll get these dandelions out of your lawn and that's a promise.

And don't make it hard on yourself by trying to dig it out. Leave one bit of that root and back she'll come.

But just spend 30 minutes with your spreader and our Turf Builder® Plus 2.® Your dandelion population (and a lot of other actively growing weeds) will be on the way out in a matter of days. That's our promise.

And the Turf Builder in this is our own slow-release fertilizer. It will also feed your lawn for up to two months.

In fact, if you spend 30 minutes with our straight Turf Builder every couple of months — your grass will be so thick there just won't be much room for weeds. Good thick turf helps crowd weeds out. That's just survival of the fittest.

We sell Turf Builder Plus 2 with the plainest guarantee we can think of. "If for any reason you are not satisfied with results after using this product, you are entitled to get your money back. Simply send us evidence of purchase and we will mail you a refund check promptly."

You might also like to get our quarterly, Lawn Care.® It's free and it's filled with good things to know about grass.



Just write us here in Marysville, Ohio 43040. You don't need a street address. We've been here for over 100 years.

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Quiet! Lightweight! Powerful!

'Light and easy' is the way you vacuum your house, with Central Cleaning by NuTone. The superpowerful motor is hidden quietly away in the basement or utility room. And all you do is insert the flexible hose to "inlets" that are built right into the wall.





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No lugging of heavy motors, no stooping and straining to plug and unplug cords, no perpetual changing of dirty little soil bags. Best of all, NuTone's Central Cleaning System can be quickly installed in new or existing homes.

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REMODELING NOTEBOOK

By JOHN H. INGERSOLL ☐ Remodeling help is at hand. For there's a barrage of new books published recently on subjects as diverse as hiding the head of a finishing nail to repairing a concrete foundation. It's no wonder. The cost of remodeling has been going up steadily each year. ("Hah! Every month!" said one of our disgruntled neighbors the other day.) Board chairmen are laying aside their gavels and matrons their minks to take up hammer, saw and adhesive "to save money." Those who have never laid hand to hacksaw are discovering that it's more enjoyable than they imagined, and that they can manage well, up to a point; then they have questions.

Board chairmen have laid aside their gavels and taken up hammer and saw to save money

From the pile of books submitted, we've selected six that provide good answers. "Good" in this case means answers that are accurate and put in such a way that even an un-handyperson can decipher and act on the advice. Though wordy, the first title could hardly be more direct in its approach.

■ **5,000 Questions Answered About Maintaining, Repairing and Improving Your Home** is a new book by an experienced hand, Stanley Schuler (Macmillan, $15.95; Collier, paperback, $9.95). Inclusive is the word for it. If you can't find the answer to your question in this 416-page book, there may be no answer. The critical test for any book written in quasi-encyclopedic style is: Can you *quickly* locate the answer to your specific question? In Schuler's book, I'd say the answer is yes. Organization is by subject. There are 62 subject classifications, from "Air Cleaning" to "Wood Preserving." Were you not to find the right category for your question, an eight-page index should enlighten you. One chapter titled "What is it? What does it mean?" turns out to be a glossary of terms, some of which were new to me. Did you know a "cat" is a wood block between studs? Or that an "oriel" is not a bird from Baltimore, but a projecting window? I found it a worthwhile reference book and wouldn't hesitate to recommend it as a permanent reference aid.

You'll learn that 'oriel' is not a bird from Baltimore, but a type of window

■ **More First Aid for the Ailing House** by Roger C. Whitman, edited by Robert Scharff (McGraw-Hill, $14.95), is a less exhaustive book than Schuler's but a helpful guide nevertheless. The title may lead you to believe the book is only about repair. It isn't. Whitman describes laying a new concrete patio or walk, putting up wallcoverings and installing new flooring. Repair advice is included in each of the 20 chapters as a collection of briefly stated solutions to problems. These have been gleaned from Whitman's syndicated newspaper column, called—you guessed it—"First Aid for the Ailing House."

■ **Simple Appliance Repair** by Ross R. Olney (Doubleday, paperback, $2.95) concentrates on just what it says, appliances. And "simple" is accurate. No complicated electrical repairs are illustrated, discussed or suggested. For that, an appliance repair shop is the place to go. Instead, Olney concentrates on breakdowns that can be fixed with relative ease, free or inexpensively. Good line drawings by Mary Ann Duganne clear up the last wisps of doubt about specific repairs. Chapters are devoted to dishwashers, water heaters, washing machines, clothes dryers, refrigerators and freezers, toasters and coffee-makers. A final chapter treats other small appliances, such as irons, electric can openers and hair dryers. The first chapter describes quite well those basics you need to get underway—details on plugs, fuses, wiring, circuits and tools.

■ **Fix-It Guide for Women** by Dorothy Carbo (Arco, paperback, $2.50) is a small book—112 pages. What it covers is attractively presented, well illustrated (though some of the photos are amateurish) and instructive. You may be disappointed in not finding data on painting or refinishing furniture, fixing small appliances or attacking wet basements. But you'll learn to avoid calling in the plumber and electrician every time the toilet won't flush or the lamp won't turn on—and that could be worth 10 copies of this book.

If you can stave off calling in a plumber or electrician, these books are worth their price

■ **Walls, Floors and Ceilings** by Jackson Hand (Harper & Row, $9.95) is a Popular Science book that ought to answer any questions you have about these three interior surfaces. With fine, clear photos and good drawings by Carl J. de Groote, there should be little reason for you to go astray. Even though I'm familiar with most of what Hand describes, I enjoyed paging through the book. I'd call it a winner for the subject it covers.

■ **Improvements That Increase the Value of Your House** by Hubbard H. Cobb (McGraw-Hill, $11.95) offers a novel and timely approach to remodeling. No other book I know of spells out the relationship of improvements to market value as clearly as this. As Cobb puts it, "Sound, reasonable improvements that will add true value to your house are a good investment, not only in comfort but in financial security. The wrong kind of improvements —those that are overpriced, shoddily done, idiosyncratic or poorly planned— not only won't add to the property value but can even detract from the original value." Cobb also presents ways to cut the cost of making improvements that will increase value. Your first investment toward raising the value of your house might well be this 287-page book. ■

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Suddenly fashion the world over is touched with romance, and lifestyle becomes lovestyle. Sentimental Bouquet, from Fieldcrest's new bed and bath collection "Romance, International Style." Designs created by Gustav Zumsteg.

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LIGHTS: 8 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC Method. MENTHOL LIGHTS: 8 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method. LONG LIGHTS: 12 mg. "tar", 0.9 mg. nicotine av. per cigarette, by FTC method.

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A HARVEST OF HELPERS

the best of the NEW HOUSEWARES

Editor NANCY CRAIG ☐ There's a revolution afoot, though you'll never find it mentioned in your newspaper. It's the quiet but powerful transformation constantly taking place in the world of housewares: those helpful miracles of modern imagination that take the wear and tear out of living and add a new dimension to the meaning of the word "convenience." The bright new brainchildren of this latest update in housewares emphasize efficiency, nutrition and economization of space and energy. They sport bright primary colors, tough-as-iron finishes that make cleanup simple and amazingly fast, and clever accouterments designed to dispense, display, blend, bake, brew, toast, tally and generally make life easier than ever before.

Because of the high cost of eating out in these inflated times, many people—and that includes both men and women—are rediscovering the joys of creative cooking.

More and more men are learning to cook and are taking great pride in their newfound knowledge and skills. Exhilarated by the thrill of culinary challenges, they are now glorying in the excitement of preparing exotic, complicated dishes. And the housewares field has recently blossomed with a whole new crop of cooking aids to help make those exotic dishes a positive pleasure to prepare.

Women are starting to take up careers and serious hobbies that demand both time and dedication—consequently cutting the time they can spend in the kitchen. Yet they, too, have become charmed by the challenge of cooking and baking—and again the housewares industry has come to the rescue with assorted appliances that reduce preparation time and bother to a minimum. All of these new housewares are attractively designed, handy and eminently easy to use. (*Continued*)



Some of the newest innovations in the world of housewares. *Top shelf; (left to right)*: Waring's new Juice Extractor makes nutritious single servings; Conair's Soap Bar dispenses shampoo, soap and conditioner at the touch of a button. *Second shelf*: The Ladle scale by Gemini holds up to seven ounces and can be wall-mounted; Corning's "Grab-It Dish" is a Corningware porringer-style bowl with a heat-resistant handle for serving hot soups or stews; the Automatic Gourmet Cooker by Hitachi is a steam cooker with an automatic cut-off. *Bottom Shelf*: General Electric's Brew Starter can be preset to begin brewing at just the right moment; the useful Kitchen Utensil Gift Set from Schiller & Asmus features 10 tools displayed in a handsome crock labeled "utensils."

FELICIANO

the best of the NEW HOUSEWARES

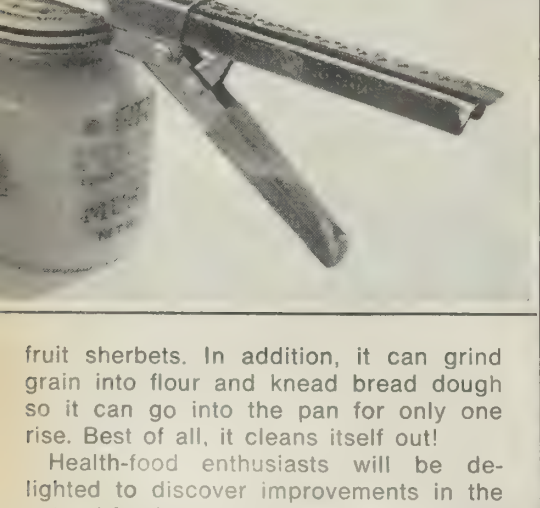
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KITCHEN MACHINES

Since we do live in a supremely machine-conscious age, it comes as no surprise that some of the most sophisticated innovations are in the small appliance field. There are new, improved versions of the efficient and omniscient food processor. Ever since the Cuisinart revolutionized cooking by simplifying the time-consuming task of processing and preparation, several other chopping, slicing and mixing machines have appeared. Farberware's processor and American Electric's Epicurean machine are the newest handy helpers that mix, slice, blend and chop, and consequently cut food preparation time and trouble in half.

A new era of efficiency heralds a host of the handy helpers

One extraordinary machine whose uses are seemingly endless is the Vita Mix 3600 food transformer. It purées, extracts juices, can make hot soup or cold fresh-



fruit sherbets. In addition, it can grind grain into flour and knead bread dough so it can go into the pan for only one rise. Best of all, it cleans itself out!

Health-food enthusiasts will be delighted to discover improvements in the natural-food preparation field. People who enjoy making their own ice cream will find helpful, easy-to-use additions to the ice cream machine market. Waring now offers the "Ice Cream Parlor," which can make your favorite flavor in a matter of minutes. With Salton's ice cream machine, you don't even need ice, since the mixing and freezing is done right in your refrigerator freezer. Just plug in the ice cream maker and it cuts off automatically once the mixture freezes. The timely new "Dietmaster" from Eagle Affiliates is the perfect answer for calorie-conscious consumers who dote on desserts such as soft frozen yogurt. Here again, the freezing is done without the use of salt and ice. And don't forget that you can actually *make* your own yogurt with any one of several appliances now on the rapidly expanding housewares market.

If you are addicted, as more and more people are, to fresh vegetable and fruit juices, you'll find Waring's new juice extractor an excellent choice. Smaller than most juicers, it's especially efficient in producing single servings. And Norelco's new unit combines a juice extractor and a blender, both of which operate on a powerful single motor base.

THE NEW COOKERS

Portable cookers are often great energy-savers compared with the energy consumed by a large range. This new energy conservation awareness will prove a boon not only to apartment dwellers but also to conventional homeowners in these energy-crunch times. The new Steam Cooker by Hitachi cooks an entire meal for a few pennies and turns itself off at precisely the right moment. The Crock-Plate from Rival is another example of energy and space conservation: it's actually 10 appliances in one. Its ceramic plate reduces sticking and burning even at high temperatures, and can cook everything from a stack of griddle cakes

Creative cookers maximize nutrition, save on space and energy

to a sirloin steak and even beef sukiyaki.

Recently, a rising number of cost-conscious consumers have been turning to home canning as a means of saving money and salvaging home-grown crops. This trend has made canning safety a major concern of food and health authorities, who emphasize that low-acid foods *must* be processed at temperatures no less than 240°F. in order to destroy such harmful bacteria as botulinum. For most foods, this temperature can be achieved only by pressure-canning at 10 pounds of pressure —no small task for the home canner.

But Presto has come to the rescue with two handy, handsome solutions to the home-canning problem: their Pressure-Tru stamped aluminum cooker/canners. One's a size to hold 10 pint- or seven quart-jars, the other has a 20-pint capacity. Both the cooker/canners feature automatic pressure regulators and air vents and convenient easy-to-read steam gauges. Made of sturdy stamped aluminum decorated with attractive Harvest finishes, they're ideal for use as pressure-cookers of large roasts and big-batch meals, and they're lightweight and easy to clean as well.

Advances in cookers have totally revolutionized daily meal-making

The world of toasters has seen many recent developments, from toaster ovens to toasters incorporated with other cooking appliances. Now comes the new "Roly-Toaster" from Munsey, which carries pre-buttered bread or a (*Continued*)



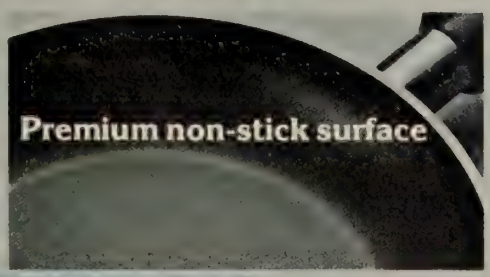


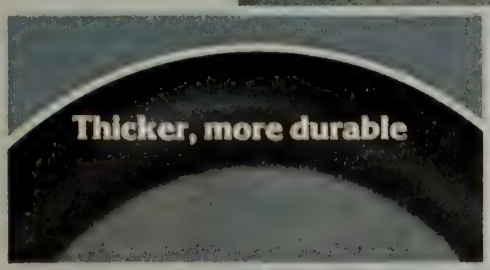
***Far left*: the Swing-A-Way Jar Opener easily loosens hard-to-open screw-top jars and bottles. *Left:* the "Roly-Toaster" from Munsey automatically, neatly delivers hot prebuttered toast or cooked sandwiches onto your waiting plate. *Below left*: this good-looking knife set and acrylic hanger from Imperial feature handsome styling to blend in with any room or decorative scheme and foolproof safety guard to prevent accidental cuts, scratches and preserve knife blade and tip sharpness.**

SILVERSTONE.*

You may pay more for it, but you get more from it.

SILVERSTONE is the new premium non-stick surface from Du Pont, the people who brought you TEFLON.® Though cookware with SILVERSTONE may cost a bit more, here are some good reasons why you are likely to get more from it.





SILVERSTONE. Its thicker, three-layer surface is fuse bonded to heavy aluminum at over 800° F, which is why it is more durable. It is highly resistant to scratching, chipping, and peeling. And because it is more durable, it is likely to keep its good looks for a long time to come.

SILVERSTONE is easy to care for, because as a non-stick, easy-clean cooking surface it is unsurpassed. It is exceptionally smooth. And it has the dramatic looks of burnished pewter. So it's beautiful to look at, as well as beautiful to cook on.





SILVERSTONE. Its distinctive new Quality Seal is found only on the finest cookware by manufacturers licensed by Du Pont for their strict standards of quality control.

Available from top manufacturers
SILVERSTONE is available now on fine cookware by Mirro, Nordic Ware, Regal, Wear-Ever, and West Bend. Once you own it, you're likely to wonder why it cost only a little more.



SILVERSTONE
The first non-stick surface good enough for the finest cookware.

DU PONT

*SILVERSTONE is Du Pont's trademark and the SILVERSTONE Q
Du Pont's certification mark for premium non-stick s

the best of the NEW HOUSEWARES

Continued

sandwich between two horizontal heating elements, then slides it neatly onto your waiting plate and goes back for more bread or sandwiches to brown.

Combine a pop-up toaster, toaster oven, horizontal toaster, full-range oven, broiler and slow-cooker into one unit and you have Proctor Silex's "Meal Maker." It's perfect for small families, crowded kitchens and apartments with little appliance or kitchen counter space to spare.

As a matter of fact, apartment dwellers and small households have lately received special attention in the form of a clever crop of mini-appliances including fryers and skillets, hamburger/sandwich cookers and even a mini-Crock-Pot.



Heavy-gauge cookware (*above*) coated with DuPont's new heavy-duty nonstick surface "Silverstone." Increased surface thickness contributes to its improved durability.

Waring's "Ice Cream Parlor" (*below*) makes fresh ice cream, frozen yogurt and other frozen desserts. Simply add plain table salt and ice cubes, plug it in, then sit back to enjoy a delicious treat.



From the hands of the great chefs of Europe comes the perfect knife for America.

To a chef, a knife is more than a tool for cutting. It's his Stradivarius. An instrument for creating masterpieces.

Therefore, it must be perfect. Its contours. Its balance. Its very feel.

To create such a knife, Henckels (for 245 years the world masters of forged cutlery) put prototypes in the hands of Europe's great chefs.

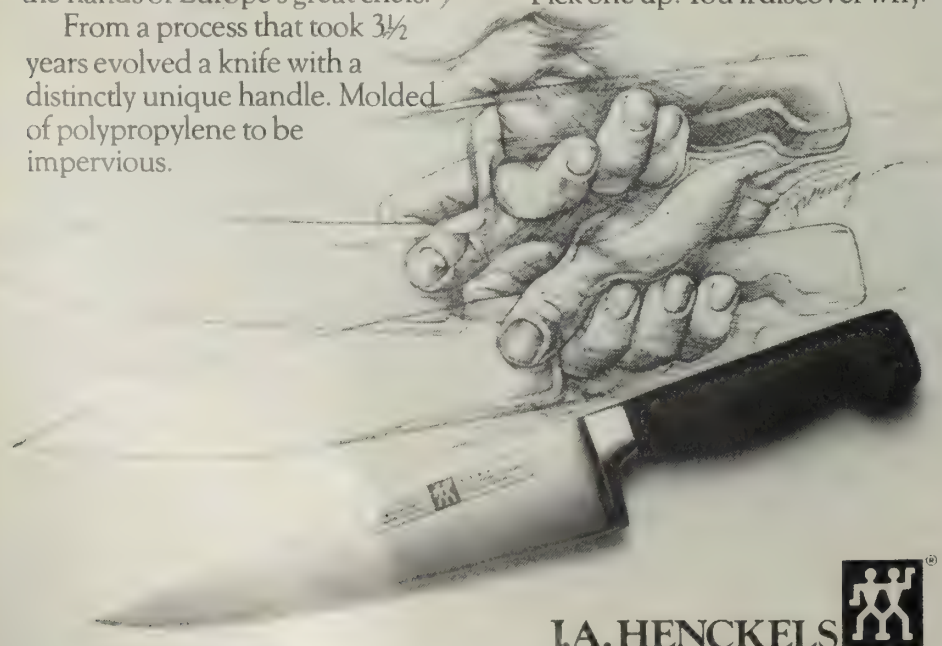
From a process that took 3½ years evolved a knife with a distinctly unique handle. Molded of polypropylene to be impervious.

And permanently bonded to the full shaft to be virtually indestructible.

Its blade is hand ground, hand honed and hot forged of FRIODUR®, the high-carbon steel able to resist stains and rust.

We call these knives Four-Star. What professionals and amateurs inevitably respond to is their exquisite feel.

Pick one up. You'll discover why.



J.A. HENCKELS®
Zwillingswerk, Solingen. Perfection in Cutlery

To find out where to buy Henckels fine cutlery, write: J. A. Henckels Zwillingswerk, Inc., 1 Westchester Plaza, Elmsford, N.Y. 10523; or call 914-592-7370.

This one-quart "Crock-Ette" from Rival is designed for the smaller households and meals—and saves energy by cooking food at lower temperatures than the conventional

Search no more to find that supremely perfect cup of coffee

methods. The mini-fryer department is well-represented by Presto's "Wee Fry," a mini electric skillet that measures 7 by 10 inches and can roast, grill, fry, braise, sauté, even cook a small casserole. Its multifaceted talents are due to its unique construction. It's made of cast aluminum, producing even heat throughout, and has a specially designed heat-retaining glass cover.

Another innovative solution to the space problem is Sunbeam's new "1 'R 2" burger/sandwich grill. It can cook two burgers or sandwiches vertically in the space normally taken by a regular burger maker, then it

Portable grills make outdoor cooking an enjoyable picnic

opens up for multiple uses as a horizontal mini-frying pan.

Those who enjoy outdoor cooking will discover some scintillating new smokers that do a fantastic job. One, "Super Smoker" by Smoker Products, smokes, roasts, steams and barbecues. A water pan placed between the meat and the burning charcoal produces a moist heat that requires no tending, turning or basting. The relative amounts of water and charcoal regulate the cooking time. If you are sold on portable LP gas grills, you will be happy to find several new excellent ones now available on the market. Either way, the great outdoors can (*Continued*)

Sunday morning pancakes and sausage ■ Monday noon omelet ■ Tuesday evening steak and potatoes ■ Wednesday morning bacon, eggs, and biscuits ■ Thursday noon chow mein ■ Friday evening steamed fish and vegetables ■ Saturday night crepes and hot hors d'oeuvres ■



Rival's new CROCK-PLATE Multi-Purpose Stoneware Cooker. Cook on it every day. And forget about 10 other appliances.

Rival's fantastic new Crock-Plate Stoneware Cooker does the work of 10 appliances—BETTER.

It's a broiler-brazier, skillet, griddle, "deep" fryer, oven, wok, steamer-poacher, omelet-crepe maker, chafing dish, and warmer-server.

The secret's a high-fired Petalite stoneware plate that heats to a high even temperature, sears food instantly, seals in juices and flavor, and cooks evenly. Requires very little oil.

There are no hot spots, no electric coil pattern as you see in an electric skillet. And no clean-up problems. You just lift off the plate and dunk it. You've never cooked so easy. You've never cooked so good! Comes with its own 84-page cookbook.

If you can't cook it on the Crock-Plate, cook it in the Rival Crock-Pot® Slow Cooker.



We've made our famous Crock-Pot even better, with removable stoneware bowls that lift out so you can wash them, store them in the refrigerator, or serve in them at the table. Choose from one-quart to 8-quart sizes, in pretty colors.

RIVAL® CROCK-PLATE®

MULTI-PURPOSE STONEWARE COOKER

Rival Manufacturing Company, Kansas City, Missouri 64129

the best of the NEW HOUSEWARES

Continued

now become a grand gourmet delight.

COFFEE MAKER TRENDS

It seems the search for that one perfect cup of coffee is never-ending. And it has produced improved grinders, percolators and fast-brewing drip coffee makers. General Electric has introduced the Coffeematic Brew Starter. It has controls for regulating the strength and amount of the brew, and it also has a timer that turns on the brewer automatically so that your coffee is fresh and waiting for you when you grope your way out of bed in the morning. These new automatic drip coffee makers are so popular that a specially ground and blended coffee is now available—Maxwell House ADC coffee.

For *espresso* lovers, there's SEB of France's little Expresso machine, which can brew up to eight demitasse cups of rich *espresso* at one time—and takes up no more counter space than a small blender. Welcome news to *cappuccino* fanciers is a handsomely designed *espresso* machine, the "Sama" by Eli Barry Co. Shown in the new *Cooks' Catalogue* (Avon, paperback, $8.95), its 12-cup capacity is larger than most and it includes a built-in steam unit to foam the milk for *cappuccino* and also a heater unit for heating the cups. Another excellent space saver is a built-in coffee maker from Brewmatic: it takes literally *no* counter space, as it's designed to hang from an overhead cabinet.

If you like a special blend of coffees, and prefer to grind your own, both Melitta and Waring have efficient electric grinders. Melitta's "Beanery Set" is a fast-speed unit regulated by the pressure of your hand on its trigger-top. Waring's version has a numerical dial that can be preset to automatically produce the grind suited to your individual taste. Its receptacle-container detaches to help keep the coffee fresh in the refrigerator.

COOKWARE

Moving from machines to microwaves, we find much improvement in cookware for this increasingly important and popular culinary *coup d'état.* Pillivuyt by Schiller & Asmus offers two white porcelain microwave cook-and-serve groups: an eight-piece set with bakers, casseroles and soup pots; and a 12-piece set with more casseroles, bakers and such luxe extras as ramekins and soufflés.

New cookware marvels that maximize the culinary magic

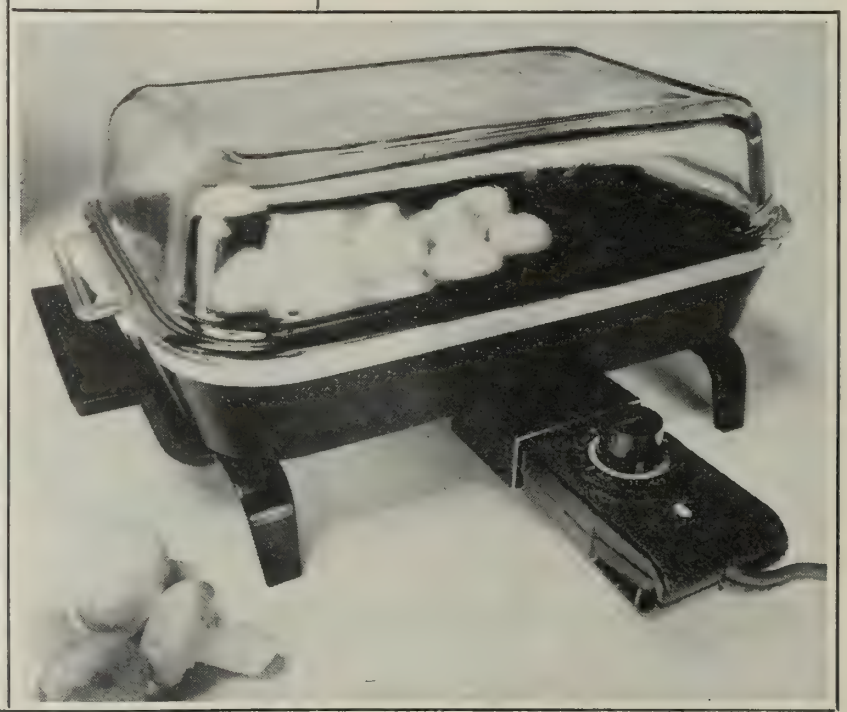
Another cookware innovation lets you microwave your cake and eat it too. Anchor Hocking's Microware bake set is constructed of heavy-duty plastic and designed for use in both microwave and conventional ovens. The Microware line includes a roasting rack, muffin pan, bacon rack and baking ring.

Cooks with conventional equipment need not despair of finding cookware improvements. DuPont, for instance, has just come up with a new nonstick surface named "Silverstone" due to its attractive burnished pewter color. The finish is fuse-bonded onto specially prepared cast and rolled aluminum in a unique three-layer process. The increased surface thickness and the addition of hard fillers to the product contribute to its significantly improved durability, smoothness and hardness.

When you've finished cooking and want to bring your *chefs-d'oeuvre* to the table, you can avail yourself of new oven-to-table wares, many of which are singularly attractive. Royal Worcester has introduced individual flan/quiche dishes to co-ordinate with their heatproof ovenware in fruit and floral patterns. In serving pieces, Poole Silver heads the luxury list with a new footed, silver-plated, electric heating tray designed to keep hors d'oeuvres and buffet dishes piping hot in great style and efficiency. (*Continued*)

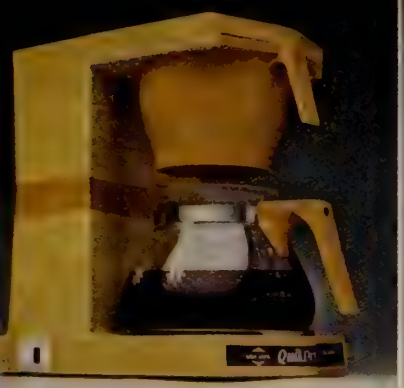


The Vita Mix 3600 food transformer (*left*): It is the complete processor. It grinds grain, kneads dough, makes hot soups or cold sherbets. In fact, it can create an entire meal from soup to chopped nuts—and clean itself afterwards.





***Above,* the Presto "Wee Fry" mini-skillet—ideal for small families or apartments. It's a mere 7 by 10 inches, but it can roast, fry, braise, even make small casseroles. *Left,* Eagle's "Dietmaster" frozen dessert maker is the perfect gift for calorie-conscious lovers of delicious desserts such as frozen yogurt.**



West Bend®



Norelco®



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Want perfect coffee? Try A.D.C.™—one coffee all four recommend.





Perfect coffee is here!

There may be *fifty* different coffees you could use in your new automatic drip coffee maker. But Maxwell House A.D.C.™ is *one* coffee Norelco, General Electric, Proctor-Silex and West Bend *all* recommend.

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pliance that can do them all.
ailed information on many Vita Mix® 3600 features, free recipes and a special discount offer—send in this coupon or call toll free (800) 321-2790. Canada & Ohio (216) 235-4840

VITA MIX® CORPORATION

VITA MIX® Corporation, Dept. HB-5
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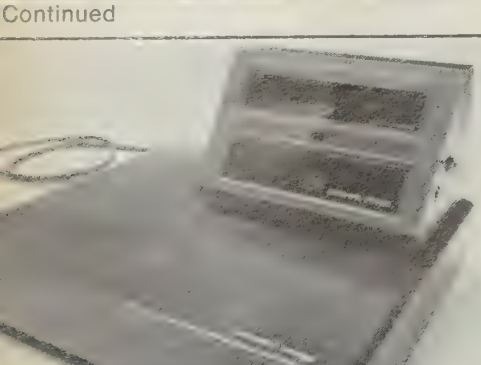
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the best of the NEW HOUSEWARES

Continued





Above, **Amana's new Country Cooker, a four-quart natural stoneware cooker designed for use in Radarange microwave ovens.** *Left,* **the Borg Electronic Weighing System, a portable, solid-state digital scale with a separate eye-level number-display module.**

Case introduces the place for its Early Americans.

A block, rack, bar and cutting board. The perfect gifts designed to compliment any kitchen. The same way our Early Americans complement your cooking.

Each item is made of oiled hardwood, burnished and polished to a rich silky glow. And, like our pocket knives, household cutlery and hunting knives, all are made with the same painstaking quality and craftsmanship.

Case holders will keep almost any size or make of knife safe, handy and protected from damage. Look for them in your local department, hardware or specialty store. W. R. Case & Sons Cutlery Co., Bradford, Pa. 16701.

CASE XX

America's quality cutlery maker since 1847.



And, in keeping with the now-popular natural look, Corning has introduced the Pyrex "Baker In A Basket" set, a group of Pyrex bowls and bakers in coordinated and heat-resistant basket holders to bring an air of countrified charm to any table. Corning also offers serving bowls with specially shaped handles—the better to carry and serve hot soups and stews, *sans* burned fingertips. Called the "Grab-It Dish," the porringer-type bowl is made of Corningware and is both attractive and amusing.

CLEANING AIDS

After-dinner cleanups are now a snap with all of the innovations the cleaning department has thought up of late. Cleaning chores can go faster than ever, thanks to Eureka's "Fast-Vac," which features a wide 16-inch head to aid in cleaning more carpeting in less time. The familiar electric broom has been updated considerably, with a special power foot that improves cleaning ability enormously. One example is Hoover's "Quik-Broom," with a Power-matic nozzle embodying the triple-action principle: it beats as it sweeps as it cleans. Bissell has produced a two-motor, featherweight vacuum that does a remarkable cleaning job in no time at all. Its brush-drive belt (on the motorized nozzle) agitates, sweeps and combs the carpet nap all at the same time to remove ground-in dirt.

Make a clean sweep of cleanup chores

USEFUL ACCESSORIES

So many inventive products currently available emphasize beauty as well as practicality. Bright primary colors spark kettles, ladles, scales and more. Imperial Knife Company has marketed an attractive acrylic knife-hanger and knives incorporating a special tip guard to prevent accidental cuts and scratches. Magic Mounts' "Match-Ups" is a new line of self-mounting shelves, towel racks and tissue holders for kitchen or bath. They come in a variety of color combinations and install in mere seconds with little effort.

One very handy bath item is the new Soap Bar from Conair. Trim and compact, it's designed to mount in a tiled corner and dispense liquid soap, shampoo and conditioner at the touch of a button, eliminating clutter.

You know how annoying it can be to bend down close to the scale dial in order to read your weight, and (*Continued*)

I DID ALL THIS MYSELF...WITH VITA MIX®

Save! Make Bread, Total Juices,® hot soups, all grain cereals, flour, instant dinners, salads, hamburgers, cakes, peanut butter, baby foods, bland diets, purees, party drinks, chopped ice, freeze "ice cream."



...W . . . I can make home ...de bread for as little as 10¢ ...oaf.



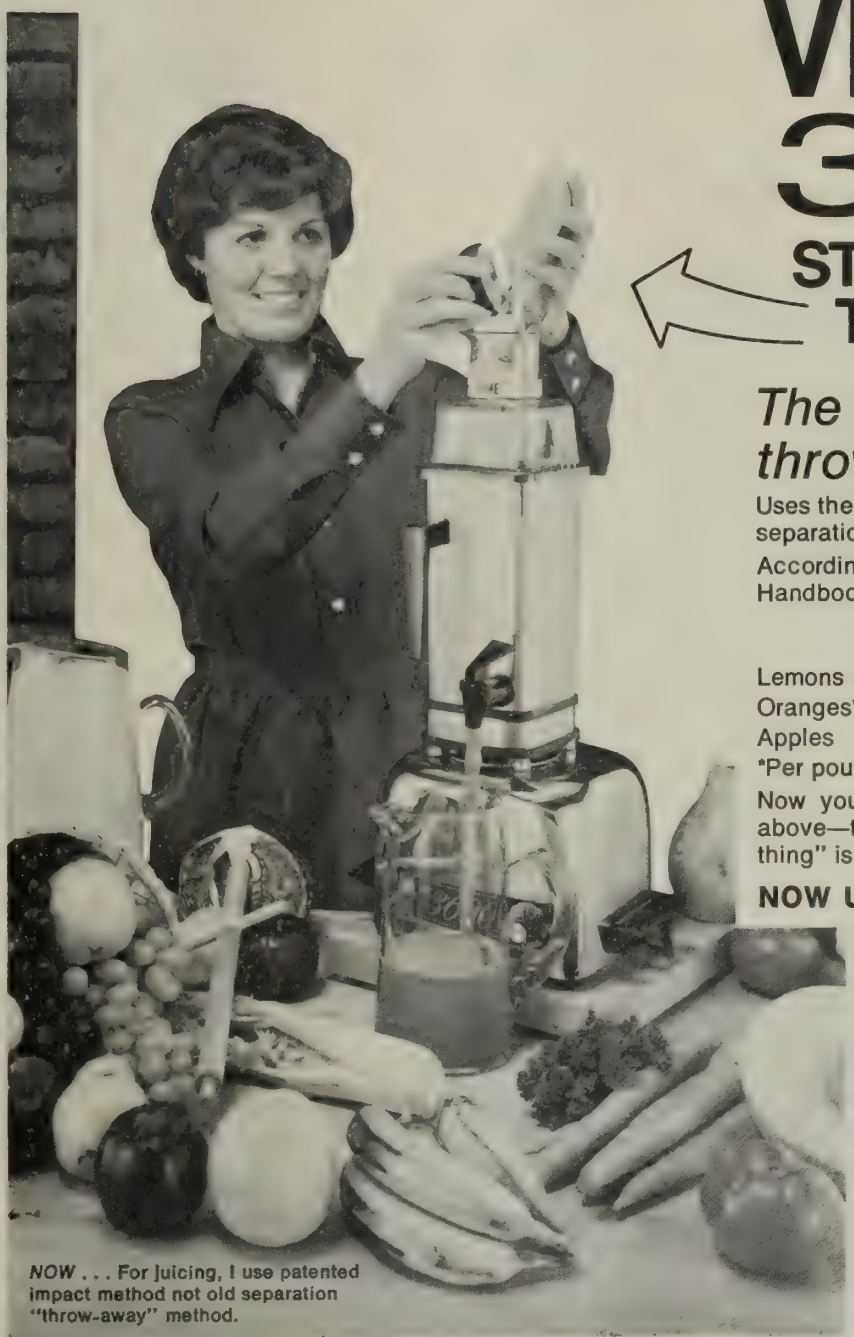
...W . . . I can cook by impact ...tion — no heating element, ...possible to burn, scorch, ...rdle or lump foods.



...W . . . I can chop or grind ...at, ice, or vegetables in ...onds with or without liquid. ...tes, purees, and it cleans ...lf.



...W . . . I can freeze ice ...m in seconds and serve ... the pressurized spigot.



NOW . . . For juicing, I use patented impact method not old separation "throw-away" method.

VITA MIX® 3600

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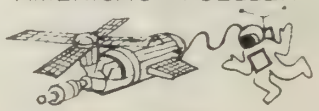
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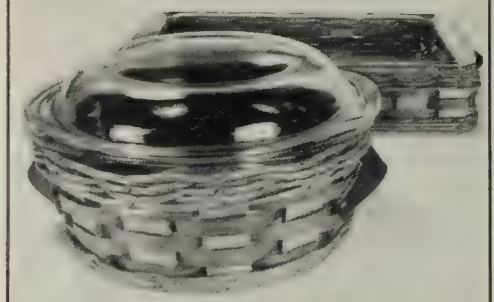
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The Navy

the best of the NEW HOUSEWARES

Continued



Pyrex's clever addition to the oven-to-tableware department: their Pyrex "Baker In A Basket" (*above*) with heat-resistant basket holders.

so do all the folks at Borg-Erikson. So they've come up with the Borg Electronic Weighing System: a completely portable, solid-state digital scale with an easy-to-read, separate number display module that can be placed at eye level on a shelf or mounted on the wall.

One dandy do-er that will be appreciated by those who have trouble opening screw-top bottles and jars is the Swing-A-Way Jar Opener. Small and easy-to-use, it operates on the vise-and-lever principle. Simply adjust the grip opening to the diameter of the jar top, squeeze the scissor-like handle and the top loosens easily—no fuss, muss or pain.

Another item that is both decorative and practical is the space-saving Kitchen Utensil Set and Storage Crock from Schiller & Asmus. It includes a five-piece wooden spoon set, three-piece slotted spoon set, spaghetti spoon, and masher in a rustic country crock.

To help with measuring chores, Gemini has developed a sophisticated gadget that combines the best of both ladle and scale. Hung on a wall, its bowl holds up to seven ounces (liquid or solid), and the spring-mounted handle stretches out to give a reading of weight in both standard and metric calibrations. You can leave it



Norelco's nifty marriage of Juice Extractor with Blender—combining best of both: it stirs, blends and chops, and makes fresh fruit juice.

on the wall while it's in use (leaving your hands free), or you can take it down and rehang it when finished. The handle retracts into the stem to form a bright red ornament for your wall.

Where counters are especially crowded, a new modern pantry designed to hang under existing wall cabinets is an ideal compact kitchen organizer. Hammaplast has devised one with contour drawers

Attractive accessories emphasize beauty with brains

made of a clear, high-impact plastic that is convenient, contemporary looking and easy to clean. Perfect for storing spices, cereals, grains, dried fruits and teas, it



***Espresso* lovers, take note: above, the Expresso machine, made by SEB of France. It makes up to eight demitasse cups of *espresso* in six minutes.**

lends itself to a multitude of uses.

For added convenience at the sink, Hammacher Schlemmer has introduced a combination cutting board/sink basket. The board comes with a stainless steel knife which has a fork-tine tip, a frozen-food cutter, fish scaler and bottle opener. Perfect for scaling fish, skinning poultry and filleting or deboning all types of meats, the cutting board is sturdy, handy and provides an attractive work surface. The white vinyl basket attached to the

Welcome to the wonderfully diverse universe of household helpers

wood block fits easily into any size sink and is ideal for draining washed fruits, salad greens, even fresh vegetables.

As you can see from the range of miracle workers mentioned, there's a new universe of handy household helpers now available, in a mind-boggling diversity to suit any and every taste and need. From the minute you set about preparing a meal, to the moment you clean up afterwards and put your utensils away, your job can be easier, more pleasant and infinitely more attractive. Welcome to the wonderful world of wizardry that's called housewares! ■

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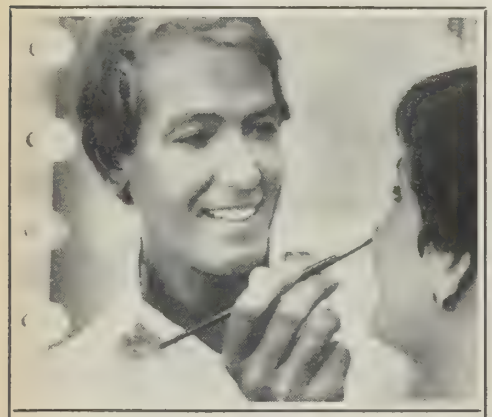
MAY HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

● RESTYLE YOURSELF THE MASTERS WAY

George Masters, who in his career has restyled women all over America—Marilyn Monroe, Lynda Bird Johnson, Rosalynn Carter and Ann-Margret among them—spills his beauty secrets along with gossipy tidbits about some of his celebrity clients in a new book, *The Masters Way to Beauty* (E. P. Dutton, $9.95).

Masters started out as a shampoo boy in a Michigan beauty salon and later put in stints at Elizabeth Arden and Saks Fifth Avenue, with time out in Hollywood. He now travels the country visiting salons operated by Glemby. There's always a waiting list for his 20-minute makeovers that fetch $150 and up. The "before" and "after" contrasts are incredible!



George Masters brushes on the finishing touches in one of his makeovers. His secrets are revealed in his new book, *The Masters Way to Beauty*.

The most beautiful woman he ever worked on? Jennifer Jones, he says. For years, Masters made calls to her home. Some of her beauty tips: instead of wearing perfume, squirting it on light bulbs and then turning them on; steaming her face, her head under a towel, in rose petals boiled in water over a hot plate; putting fresh-picked rose petals in her bath.

Masters rates water as the ultimate beauty aid. He advocates washing your face in soap and water, taking care not to stretch the skin. Afterwards, take an atomizer gun or plant mister filled with mineral—not tap—water and do about 15 squirts on each side of your face. After a bath, he recommends squirting your entire body to remove soap residue.

● UNCLE SAM AND YOUR FACE LIFT

The Internal Revenue Service—in a 1976 ruling—says that a face lift is tax deductible under the IRS definition of medical care "for the purpose of affecting any structure or function of the body."

Under such an interpretation, anything from a nose job to a complete face lift, and also such body remodeling as breast augmentation or reduction, tummy-flattening and fanny-lifting is deductible.

According to a spokesman for the American Society of Plastic and Reconstructive Surgery, cosmetic surgery on the face and breasts is becoming rather commonplace, although there are no figures available on the actual number of operations performed each year.

The IRS cautions that deductions for plastic surgery fall under a limitation—medical and dental expenses are deductible only to the extent they exceed 3% of your adjusted gross income. This 3% rule in itself makes plastic surgery more possible for middle-income people.

The number of the IRS ruling is 76-332, in case your accountant doesn't believe you. If you amended your face or body in 1976, better file an amended return.

Your local Blue Cross–Blue Shield health insurance plan isn't quite as helpful with plastic surgery. A representative from the Blue Cross Association, which represents 70 plans across the country, reports most local plans will not pay for the hospital bill or doctor's bill for elective plastic surgery. The New York plan is an exception; it covers the hospital bill for plastic surgery, but contributes nothing to the plastic surgeon's fee.

● SPRING PAINT JOBS

Elizabeth Arden recommends painting your lips, nails and cheeks this spring in poppy colors. In all, there are a dozen new poppy reds and corals.

L'Oréal is inspired by the brilliant red colors in the current exhibition of Russian costumes at the Metropolitan Museum of Art and suggests painting nails in Russian Ruby and Russian Caviar.

Desert colors are featured in Max Factor's Geminesse line. Try Cactusflower Red or Desert Rose on lips and nails or Desert Sunset, Golden Camel, Sandstone or Cactus Green on your eyelids.

Charles Revson's Ultima II colors are Oasis Naturals.

● FILL UP THE TUB

If you like bubbles in your tub, Arpege and My Sin, the two classic Lanvin fragrances, are newly available in Foaming Fragranced Bath Concentrate. If your preference is a plain bath oil, Arpege and My Sin also come in Perfumed Bath Oil.

Chloé, the fragrance from Parfums Lagerfeld in Paris, is out this spring in two new bath products: Gelée Bath and Shower Gel, a translucent cleanser, and Satiné Body Lotion, a creamy pale-peach formula. Both are elegantly packaged in nonbreakable plastic bottles with a flower-swirl motif. Already available to round out a Chloé bath wardrobe are Savons Chloé and Poudre Parfumée.

Alexandra de Markoff packages two products together: Treatment Complex for the Bath, a bath oil, and Hydro-Activated Facial Pack, a green herb-scented formula that turns creamy white. The treatment is activated by the steam from your bath water.

(*Continued*)

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BELMONT–Biagi's Carriage House
LA MESA–Carriage House Interiors
MILL VALLEY–Yeager's Carriage House
MOUNTAIN VIEW–Carriage House
NORTHRIDGE–Valley Manor
PASADENA–Jamestown Manor
SACRAMENTO–Kincaid's Ethan Allen Gallery
Kincaid's Home Furnishings
SAN BERNARDINO–Carriage House of San Bernardino
SAN DIEGO–Carriage House Interiors
SAN JOSE–Georgetown Manor
SANTA ANA–Georgetown Manor, Inc.
SANTA ROSA–Yeager's Carriage House
STOCKTON–Georgetown Manor
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WEST LOS ANGELES–Tradition House
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COLORADO
BOULDER–Homestead House
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FT. COLLINS–Homestead House
GREELEY–Homestead House
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IOWA
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OMAHA–Carriage House
Davidson's Furniture

NEVADA
LAS VEGAS–Fischer's Ethan Allen Gallery

NORTH DAKOTA
FARGO–Simon's Ethan Allen Gallery

OREGON
PORTLAND–Georgetown Manor

SOUTH DAKOTA
RAPID CITY–Midwest Furniture

UTAH
OREM–Carriage House
SALT LAKE CITY–Carriage House

WASHINGTON
BELLINGHAM–Levins, Inc
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Ethan Allen Galleries



MEET THE PEOPLE WHO MAKE THEIR FURNITURE DECISIONS AT ETHAN ALLEN





Sally's only 11, but she's already planning her own room around this Ethan Allen rolltop desk.



The Ethan Allen Treasury gives me 392 pages of ideas. Free—at the Gallery.

I'M MY OWN DECORATOR

AND THE ONE STORE THAT MAKES THE MOST OF MY IDEAS IS ETHAN ALLEN.

I've got more ideas than I know what to do with! For me, the hardest part is finding the furniture to express those ideas. The minute I walked into Ethan Allen, I knew I was going to find everything I wanted.

For example, a sofa you can put your feet up on, and relax. That's Fred's idea of what a sofa should be. I agree. Who wants to feel like a guest in his own house! When I saw this Tuxedo sofa sitting next to its matching loveseat in one of Ethan Allen's room settings, I knew it was right for us. Who would have thought you could furnish a whole living room at such a comfortable price.

There's just no end to the help you can get at Ethan Allen. Yet, I get the feeling Ethan Allen really respects my judgement. I wouldn't go anywhere else, because it's the one store that helps me be my own decorator.



The Ethan Allen Home Planner helped me pick this fabric, and figure out the measurements so the sofa fits exactly. It looks made to order—for a lot less than we expected to pay. And what a find this rug was!



Ethan Allen Galleries



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HEALTH&BEAUTY UPDATE

Continued

● SILK FOR YOUR FACE

With silk turning out to be *the* status fabric in spring and summer fashion collections, why not wear silk on your face? Helena Rubinstein has Silk Fashion makeup that actually contains particles of specially formulated "hydrolyzed" silk.

The silk particles are said to provide super smoothness and cling. Among the Silk Fashion items are Compact Makeup (foundation and powder in one), Moisture Cream Makeup for Dry Skin, Liquid Makeup Special Formula for Dry Skin, Moisture Cream Blusher and Moisturizing Powder (loose or pressed). Prices are modest ($2.75 to $3.75) compared with the luxury prices of silk clothes.

● NEW CHANEL ARRIVAL

Chanel has brought over from Europe, where it has been a big success, Cristalle, a lighter-than-perfume fragrance. Cristalle, a warm floral scent smelling of such spring flowers as jonquils and hyacinths, is heralded as containing a greater concentration of natural ingredients than generally found in similar products, and since natural ingredients are longer-lasting than synthetics, it's safe to assume it has good staying power.

Cristalle comes in nonaerosol spray form as well as the regular splash-on liquid. There's also a bath powder. The most you can pay for an item is $25, and that is for eight ounces.

It's a perfect Mother's Day gift—a fragrance she couldn't have received last year. Three other fragrance suggestions for Mother's Day, all new since last May, are Geoffrey Beene's Red, Max Factor's exotic Khara and Inoui from Shiseido.

● WHEN YOU DON'T HAVE TO ASK THE PRICE

When an English woman has good skin, one generally credits the moist climate, but when a French woman has flawless skin, it's probably because she's been using Orlane treatment products. Selling well across the U.S. is Orlane's Cream B 21 at 2½ ounces for $85. Also in the expensive imported Orlane line is a night moisturizing cream (Super Hydratante B 21), $50 for about 1¾ ounces. Another popular product for those who can afford it is a treatment cream for the breasts, upper arms, inside thighs, stomach and other areas of the body that tend to go flabby; it's B 21 Creme Fluide for Body & Buste and is $45 for seven ounces.

Another expensive import from France that's enjoying remarkable success in the U.S. is Helena Rubinstein's Existence Cream, developed by Rubinstein's scientists in that country as a treatment for skin exposed to harsh environment, e.g., city pollution, steam heat, etc. The Existence formulation, available only in limited quantities, is a blend of expensive lipoglyco proteins. It comes in regular Existence Poly-Active Cream, two ounces for $40, and Super Rich, two ounces $50. ■

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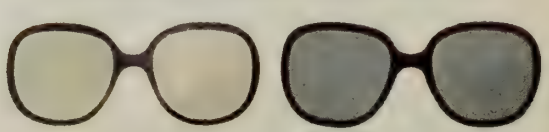
No wonder over 50 million eyeglass prescriptions of all kinds have already been filled with Photochromic lenses. Including bifocals and trifocals. There's even an extra dark Photochromic lens for sunglasses.

And they're all made of glass, the most accurate and most scratch-resistant optical material.

Remember. Regular eye examinations are important for good vision. And if you believe good vision should also be comfortable, ask your eye care specialist about lenses made of Corning's Photochromic glass.

They're the most comfortable way to see under the sun. And out of the sun.

Photochromic lenses. For more comfortable vision indoors and outdoors.



CORNING

Baker Furniture, commissioned by the Historic Charleston Foundation, has reproduced rare antiques found in centuries-old Charleston homes and museums.

The secretary-bookcase in mahogany solids and figured veneers is a documented reproduction of a Thomas Elfe original, c. 1770. It is distinguished by the hand carved fret on the pediment and incised carving of the ogee feet.

The 18th century English original from which this Queen Anne Butler's Chest was copied is in a distinguished Charleston house. It is hand crafted in



Walnut and burl veneer with inlaid feathering on the fold-out top.

The "fancy" chair, reproduced from one of a set brought to Charleston from Europe in the late 18th century, is characterized by a hand painted scene on the back rail.



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Seeking a new face for an old space?

REMODELING/REDECORATING

It's time to turn 'if' into 'now'

There are, of course, a fortunate few householders who, gazing about their premises, sigh contentedly to themselves and croon, "Perfect. Just Perfect!" The scene that meets their eye is one of soothing satisfaction. Then there's the remainder —perched upon a different plane— who are never quite at ease with their living spaces of the moment. They, too, gaze and sigh. But they eye with disdain rather than delight; their sigh is one of exasperation, not ecstasy. And their lyric is "If only. If only."

If only they could do this, that or the other. Break out a wall, add a room, modernize a kitchen, beautify a bath. Replace the carpet, the paper, the paneling. If only—then all the visual warts would disappear, their frog would become a prince, and they, too, could start enjoying the pleasures of perfection.

And why don't they? The reason is that they never seem to be able to turn "if" into "now." It takes a bit of determination to *start.* The most difficult part of a repainting project is brushing on the first stroke; the hardest part of carpentry is driving in the first nail! This month, we've decided to nag each of you who is guilty of such indecisiveness. For this is Home Improvement Time, and to celebrate (and add to your guilt!) we've packaged together some positive examples of what it means to be part of that fortunate few mentioned above. From penthouse to garage, from ramshackle to renewal, you'll find plenty of fuel for your fantasies in this issue. So if you're yearning to put a new face on an old space—or merely apply a touch-up job—we hope you'll find the spark you need to turn your own "if" into "now."

HOUSE BEAUTIFUL
MAY • 1977





For David and Helen Gurley Brown, their non-ivory tower in Manhattan is

FOR JOYFUL LIVING

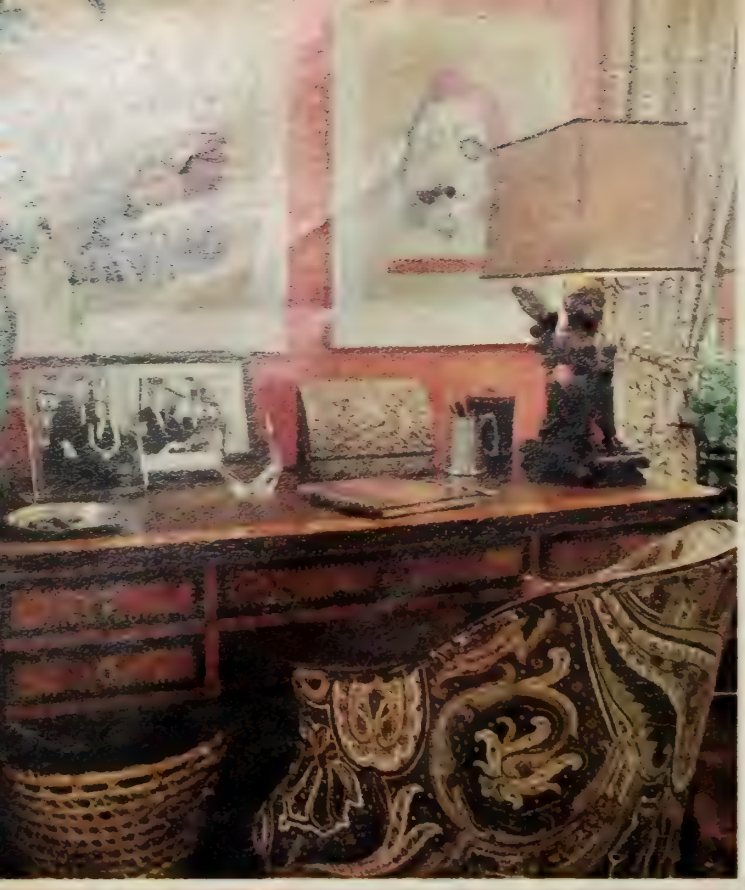
Editors RUTH WEIL *and* JACK MACURDY □ Here in the ample foyer of their towering triplex apartment are Helen Gurley Brown and David Brown, a rare couple on many counts. Both are spectacular professional successes, both are "real," unpretentious people and both are unabashedly delighted and verbal about the new home their hard work has afforded them. It is a fantasy setting of vibrant color, Orientalia, fine-caliber antiques and penthouse patios, encircled with marvelous, bird's-eye views of Manhattan, and all goes together with a beguiling, sensuous warmth and softness. "We are totally thrilled," they say—and credit their joy in their new surroundings almost entirely to Nathan Mandel-

'It's—well, sexy is too strong a word—it's romantic'

baum, the interior designer. "It's pretty much Nathan's taste," says Helen. "I've no gift for decorating and haven't the time for concentrated shopping. So I just turned it over to Nathan. If he made it a drop-dead apartment, it was all right with me." David says, "I said, 'Just tell me when to walk in and where to sign the check.' We told him not to be afraid to be theatrical, because the tower *is* theatrical." David calls the result "drop-dead, but warm; bizarre, but homey." Helen: "It's—well, sexy is too strong a word—it's romantic." Romanticisms in the living room (*right*) include a Louis XV overmantel *trumeau*, a Coromandel screen, a trove of Oriental porcelains. In the entry (*left*): Hepplewhite settee and sconces, an Indian temple painting.

BILL HELMS









'Sometimes I think we don't deserve all this'

'Now we have everything we've ever really wanted'

The *World Almanac* has lately cited Helen Gurley Brown as one of America's 25 most influential women. As the editor of *Cosmopolitan,* a TV personality and writer of books, she is a mentor of uncertain youth with her if-I-could-do-it-you-can encouragement. David Brown, in partnership with Richard Zanuck, is a film producer with such blockbusters to his credit as *The Sting* and *Jaws,* with future monumentals like *MacArthur, Jaws II* and *Gone With the Wind II* in the wings. If the Browns are notorious successes, they are notoriously hard workers, much tuned into the mainstream, constantly on the go (David practically commutes to California), and so the luxurious warmth of their triplex aerie seems only their just due. "Now we have everything we've ever really wanted," says David. "I always wanted a penthouse and Helen wanted high ceilings and lots of space." Both are home-workers, David preferring the dusky quiet of the den (*top and lower left*) in company with his Picasso serigraphs and photos of milestone events in the Browns' lives. "I grew up in the Depression," Helen reflects. "I was too busy keeping a





job to envy people with patios, billiard rooms and French armoires—I admired them but never thought luxuriousness would be for me. Sometimes I think we don't deserve all this—but then I remember how hard we've worked for it and I don't feel a bit guilty." Helen bought the Queen Anne secretary in the living room (*above*) in London and has a good eye for things Chinese. "What's so special about liking chinoiserie?" she says. "That's like saying you like fresh air." A living room niche (*right*) is filled with Chinese Export, next to a trio of paintings on glass.

'David calls it homey bizarre'



'I want to give a Traviata party'

"For us," says David, "entertaining is a professional as well as social necessity." For this, the Browns' dining room is a full-blown spectacular—an arresting pattern mix of reds with plum, purple, downy-cushioned harem-esque banquettes and baronial painted chairs, the splendid glitter of nighttime New York coming in the window between two Chippendale mirrors hung with bells. "The whole apartment has a strong Belle Epoque feeling to me," says Helen. "I don't entertain lavishly at all, but I will, now that I have such good space for it. The dining room suggests something out of Dumas, so I'd like to give a *Traviata* party with the guests in costumes of the period." Eight can dine comfortably at the table, and with banquettes as seating, 24 for a sit-down buffet. Service (*center right*) is 19th-century ironstone in Imari pattern with Reed and Barton's Francis I sterling on a printed lawn cloth. Serving table (*near right*) is a library table, and between meals displays bibelots. "I cook," Helen says, "but I'm no cook, although in 18 years David has never sent anything back." The secret, according to David, is that he eats everything. "I never met a meal I didn't like." He's an aficionado of Zabar's, a legendary West Side New York delicatessen.









'To me, the dining room suggests something out of Dumas;



"The studio is fantastic—it's a conservatory and a workroom"

A staircase spirals to the Browns' third-floor studio (*above*), 24 stories in the air. In this light-flooded, view-flooded "belfry," as Helen calls it, she frequently does her homework and writing, in a surround of ficus and palms. Wicker and the over-mantel wood sculpture that David bought in Kenya give the room an African flavor. "They call it 'airport sculpture,'" he says, "because it's the kind of thing tourists pick up at the last minute, but I like it. We buy all art because we like it—we buy paintings because we enjoy them, never light them up as if to exhibit them." The bedroom (*right*) is jointly held but basically Helen's, in the shades of pink and red that are her favorite colors. "I wasn't sure of the paisley-looking pattern at first, but when Nathan took me all over town, looking at other fabrics, I came back to his first choice." The fabric also covers a wardrobe. A little patio outside the bedroom window is another sunlit working area. David's reaction to the bedroom: "It was fine as soon as I realized it was Helen and not Martha Washington under the canopy." The painted wooden bedstead was designed to accommodate their existing mattress and box spring, carried over from their former three-room apartment, "which we loved, but it became too small to be comfortable." David is the "fixer," who takes care of the patio gardens and can spot a crack in the plaster at 30 feet. But Helen wishes there could be an in-house "wife" on hand in a professionally absorbed household like theirs—someone to plan the entertaining, arrange the flowers and oversee personal details, just as a home-based wife usually does. Decorator Nathan Mandelbaum agrees with David that Helen underestimates her own capabilities. Helen's retort to this is: "I am a pro in my field, and I think if you want something done right, you should go to a professional in whatever field you're dealing with."

"We buy our paintings to enjoy them"

"The bedroom's in pink because pink is my favorite color"

FOR DETAILS, SEE PRODUCT INFORMATION





phased growth

By SUSAN GRANT LEWIN

The 150-acre tract of land was glorious—rolling hills dotted with meadows, herds and crops. But the house that stood on the site wasn't—too small and aesthetically unappealing. So when an active young couple with three children bought this upstate New York property, they turned to Architects Jim Crissman and Stuart Soloman of Watertown, Mass., to design an addition that would acknowledge the wondrous views and, at the same time, provide the necessary space. The result was a clean-lined, white-painted pristine addition (*left*), as well as a complementary renovation of the existing structure, that successfully fulfilled these requirements. As the owners say, "We are really rather conventional, and wanted a home that would stretch us intellectually and aesthetically." In their newly expanded house, the spacious, sunlit living room (*left and opposite*) is a response to the clients' request for a large living room—one not so large as to overwhelm, but spacious enough to give a feeling of "expansion" and comfortably adequate to accommodate all of their inherited and accumulated furniture.

New and old are here combined in a lovely country setting

STAGE BY STAGE, A HOUSE SPREADS ITS WINGS

A spacious living room gives a feeling of 'expansion'



MARIS/SEMEL


RAGTIME



Creating a generously ample living room space (*left*), in which family members could socialize, make music or just curl up with a book by the fire, was a natural undertaking for Architects Crissman and Solomon. But the clients also asked for a study that was separate from the areas where the family functions as a group. In answer, the

The study appears to float in the space above the living room

architects devised a space that appears to float above the living room (*left and right*), but which is supported by both the exterior walls and round white metal columns. The large glazed areas in the addition allow unfettered views of the surrounding countryside. The architects "opened" the balcony with a section of metal railing; the oak capping defines the area and adds an element of natural material. It also protects the top of the railing from fingerprints. The dining room (*right*) is the most traditional area in the house,

NOW THEY HAVE AN UNFETTERED VIEW OF THEIR LAND





A most successful meeting of the owners' lifestyle with the aesthetic of a modern architecture

with its set of Queen Anne chairs and lowboy, a family piece that functions as a buffet. The success of this blend is evident from one owner's statement: "I was afraid the modern architecture would impose an aesthetic on me; it did not. I refused to discard what I had. I feel the melding of our lifestyle with this house is successful." Assisting with color coordination, fabric selection and furniture arrangement was Decorator Margot Gunther.





WHILE THEY VACATIONED, A NEW KITCHEN WAS BUILT

The kitchen, with its adjoining deck, is the bridge between the original house and the addition. The construction work on the completely new room was finished in just a few weeks, when the family was away on holiday, and the bright blue-and-white kitchen is now a joy to work in—all crisp plastic laminate surfaces, butcher-block counters. The farmland setting provides changing visual interest, and the only decorations inside are a display of baskets

The efficient kitchen is blue and white, functional and a joy to work in

and a permanently hung Christmas wreath. As functional extensions of the actual work area: a playroom—giving parents and children time together during food preparation—and a spacious, well-engineered pantry, which stores the owners' large collection of silver, china and crystal.









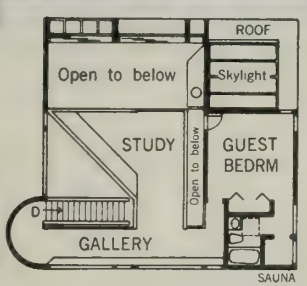
DESIGN ZONING PLANS FOR PRESENT & FUTURE FAMILY LIFE

Standard ingredients common to many New England farmhouses unite the addition (*top right*) with the old house: white clapboards, corner boards and pitched, shingled roofs. The scale of the addition, though, has been subtly changed in keeping with the contemporary architectural idiom. The major ingredient of Crissman and Solomon's new wing is cubic space, an ingredient significantly missing from the original old house, which was long, low and dark, and in no way acknowledged its spectacular surround.

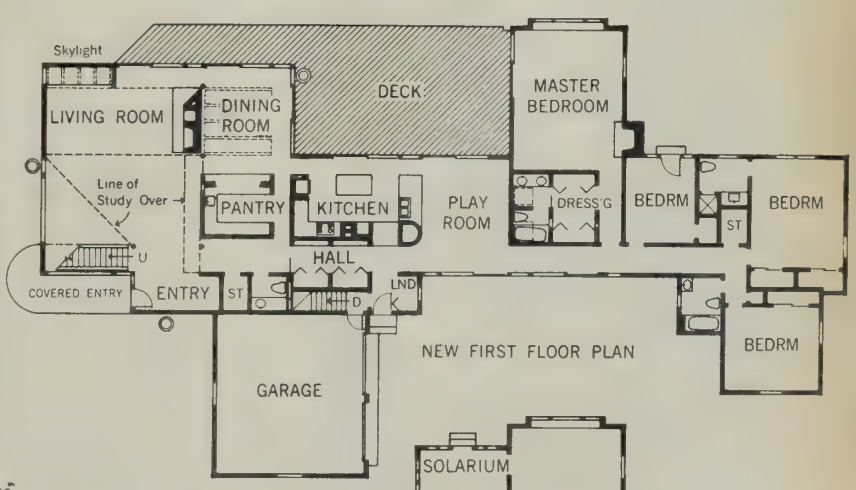
The contemporary architectural elements are combined with some standard traditional ingredients

Heights up to 22 feet are reached in the addition, especially near the study (*at left and center top*). This second-story area, out of the mainstream of the house, functions as a library, hobby center and home office. As the plan indicates (*right*), another point of interest is the skylight that covers the dining room (*previous page*). A large maple tree outside the dining room is an important design element, shading the skylight in summer, while permitting the sun to warm the house in winter. Also, the setback of the tall clerestory in the living room allows sweeping views while cutting most of the hot summer sun, and further control is afforded by movable shutter panels. An additional use of energy conservation is the completely zoned heating system.

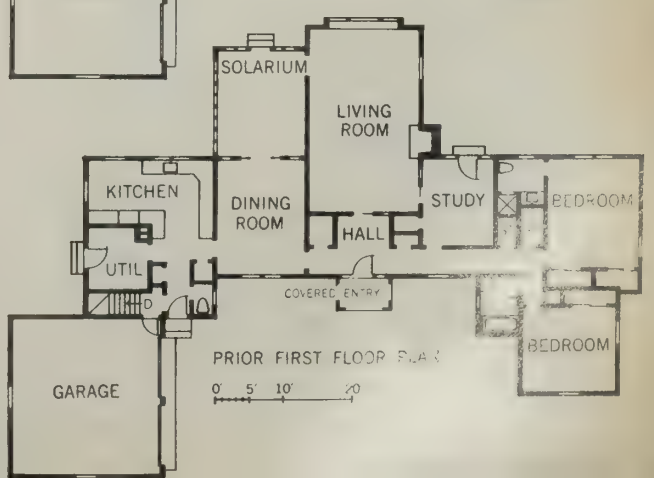
PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION



NEW SECOND FLOOR PLAN



NEW FIRST FLOOR PLAN



PRIOR FIRST FLOOR PLAN

COTTAGE INDUSTRY







A DESIGNER'S PERSONAL LABOR TRANSFORMS RAMSHACKLE SPACE INTO A DELIGHTFUL & CHARMING COUNTRY RETREAT

Editor JACK MACURDY □ A four-room cottage on a steeply graded New Jersey hillside offered both challenge and reward to owners Chuck Winslow and Glen Lajeski. "We wanted a year-round weekend house that would be cool in summer, cozy in winter," they said. The basic structural changes included transforming a dining room entrance into a window, as well as blocking up a onetime window and door in the living area (*left*) to make room for an antique pine writing table. Two new entrances, with multipaned French doors found in New Orleans, were opened on either side of the table. In addition, floors were bleached and ceiling replaced with new lathing. "I work with so much color all day," says Winslow, an interior designer and owner of Cenci Inc., "that I prefer to live with very little." The living area illustrates. A monochrome of white walls, natural wood floors and sisal rug, its furnishings were kept to the most basi[c] tailored sleep sofa and arm[less] chaise, both upholstered [in] Cenci's "Duck," and a pil[e] floor pillows making [the] versation area be[neath] a Jon Carsman painting. Here, too, the side table—a captain's chest of bleached oak—and an old chopping-block table add Old World notes. By the fire[place] (*above*), a second [smaller] is a comfortable spot for reading—sugg[esting] books that mime a side table—and also help to separate the living room from the "hall" and stairway. The mottled coloring of the steps is explained simply by Winslow: "I got bored with the stripping process and left it half done. It turned [out] fabulous, if inadvertent, move." Plank walls around the hearth were lacquered white to match the plaster walls and set off by the ultraviolet shadings of a Gilbert and Sullivan poster by Artist Jim Dine over the mantelpiece.

BILL HELMS









The dining area (*top*) repeats the neutral colorings of the adjoining living room with the added architectural interest of an exposed ceiling beam. The wide picture window —where a door originally stood—is simply draped with "Duck" against walls of "Martha's Vineyard" paper, both by Cenci. Centered before a Joan Snyder print, the round table, surrounded by Cenci's "Corbet" fabric, is set for four *(above left)*—"a favorite number for dinner." Pottery plates were custom-made by Roy Hamilton in his rendition of Cenci's "Color Me" pattern and are bordered by giant napkins that are fashioned from French dish towels.

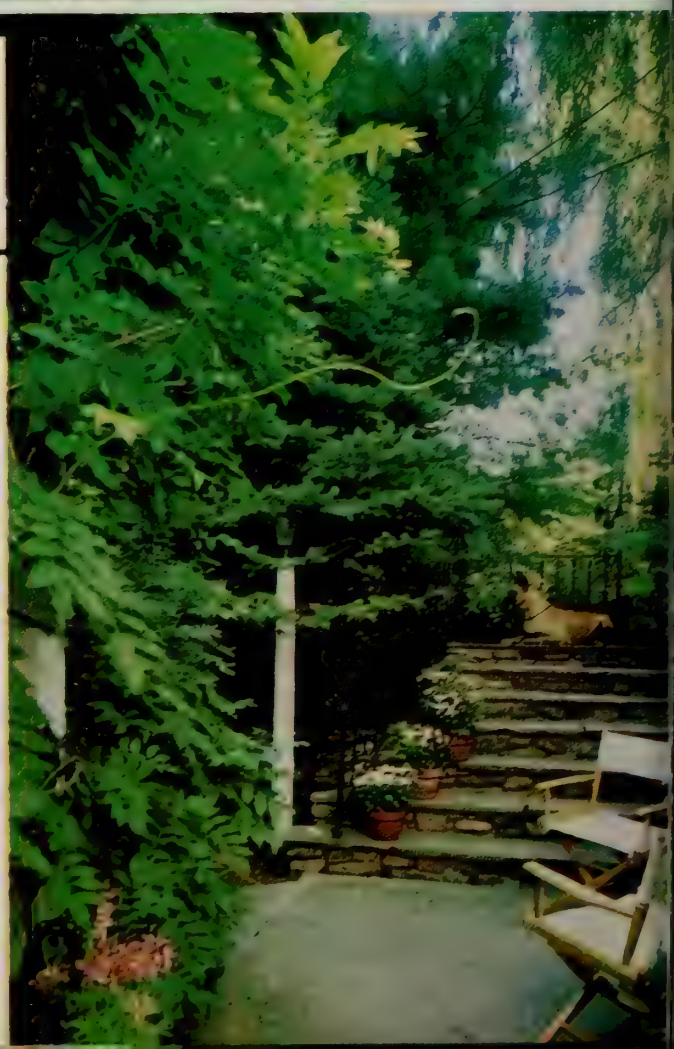
Upstairs space is given over to two bedrooms completely carpeted in natural sisal. Solving the problem of space in the smaller one (*above right*), the bed was designed as a sisal-covered platform topped with a mattress. A quilted gray flannel bedspread matches the flannel-covered walls for a soft sweep of color broken only by the matchstick window shades, with a raised, built-in cubby and old trunk providing ample storage. Unusual spatial relations mark the second, slightly larger, bedroom (*right*)—from the bias-set lath ceiling to the angled bed and night stand of the same wood—both angled toward the windows. A Noguchi globe lamp provides reading light and sculptural interest at the head of the all-white bed with its hand-knotted wool afghan. Flowing draperies of Cenci's "Sunrise" pattern work with paintings by Carl Palazzolo to break the solid white walls. And, tying it all together, the blue-on-beige zigzag pattern of a dhurrie rug topping the sisal carpet.


A SENSITIVITY TO
SIMPLICITY IS EVIDENT
THROUGHOUT

OUTDOORS, A CAREFULLY TAILORED 'NATURALNESS' REWARDS THE EYE

The lush plantings of pool and patio areas are attributed to the green thumbs of Glen Lajeski, who worked hard to create a "planned casual look" at one with nature. And, indeed, the results are impressive. The pool area (*above*), literally carved out of a hillside, is surrounded by a gravel deck, happily encroached upon by all manner of shrubbery. The baskets of potted marigolds, daisies and geraniums are constantly moved about to brighten whatever area guests are in. Here, a picnic has been set up poolside amid the tub chairs of woven banana leaves, designs very light and movable, fittingly rustic in this secluded spot.

The patio area (*far right*), situated between house and pool, is dominated by a tall willow, a favorite summer perch for Winslow's pet parrot in his cage. Clean white furniture designs, including cast aluminum chairs by Knoll and tables by Beylerian, are crisp notes in this shaded area, now set for a midafternoon watermelon break. Long napkins of Cenci's "Billy Stripe" and an old ivory-handled fruit set (*top right inset*) are arranged with flowers and melon on the glass-topped table. The patio is at once picturesque and practical. Says Winslow: "We tried to make the outside an extension of the interior of the house. For instance, the patio furniture could be pulled inside for extra seating and look equally fitting used in the living room." An appropriate entrée to the entire country scene is the front walk (*near right*), a winding path hugging the house on one side, heavily shrubbed with wisteria on the other. Seen here, guarding his domain, is Sam, one of Winslow's championship Great Danes. Kennels housing his other show dogs are also on the grounds.



FOR DETAILS, SEE PRODUCT INFORMATION





A MOST UNUSUAL SOLUTION

what was once exterior wall is now interior surface in an ingenious addition to an 80-year-old house



MARIS/SEMEL



BEFORE



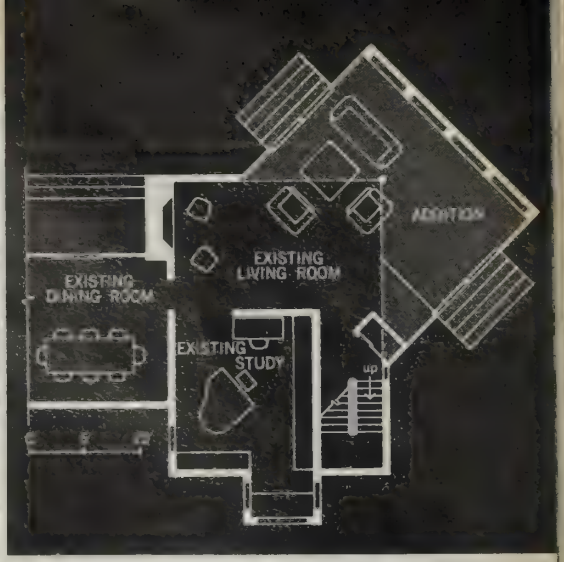
AFTER

By SUSAN GRANT LEWIN □ Somehow stretching the real living space of their turn-of-the-century Victorian clapboard house: such was the task Martin and Lois Nadel gave to Architects Robert Mayers and John Schiff of New York City. There was no place to entertain or to relax as a family—the living room was so narrow that the young couple and their children used it simply as a corridor to circulate from one room to another—and it was impossible to see the New England countryside through the old small double-hung windows. Mayers and Schiff's ingenious solution was to build an addition, rather than redesign existing space. The new living room gave the family the necessary area, and it also pulls the house straight out of the 19th century and smack into the last quarter of the 20th (*before and after, above*). The now-contemporary living room literally wraps around the old house (*see overleaf*), with diagonal four-inch cedar siding sharply contrasting the new structure with the old. Seen displayed in the recessed shelves at left are examples of Lois Nadel's pottery.


inside, there is
'peaceful coexistence'
of old & new







It is a unique sensation to relax in the comfortable Italian furniture in the Nadels' living room, for one is simultaneously indoors and out—inside the new addition, yet outside the original Victorian house. Architects Robert Mayers and John Schiff emphasized this feeling by allowing the old eaves to pierce the space of the new room (*far left and near left*). The architects also chose *(see plan above)* to contrast the geometry of the new area to the old—a design that emphasized its function as a wrapper—by placing it on an angle to the original turn-of-the-century dwelling. The time lapse between the two elements—although successfully

The new addition and old clapboard dwelling are a most comfortable mix of contrasting textures and angles

bridged—is underscored by the contrast of horizontal clapboards painted shiny white enamel against the rich warm, natural tones of the diagonal cedar siding *(bottom left).* This contrast is highlighted by carefully placed spotlights on the soffit of the roof, which illuminate the glossy white texture of the clapboards in their contemporary setting. The comfortable mixing of old and new is reflected in the furnishings as well as in the architecture. Gentle notes of tradition enter via the Oriental rug and Colonial pieces near the fireplace. From the outset, energy conservation was a primary concern of the Nadels and was, in fact, the reason they eliminated a glass roof from the original design of the addition, an idea that had particular appeal because of their large collection of plants. Even without the glass roof, they found, with the help of sliding glass doors—doors that allow sufficient cross ventilation in warm weather to make air conditioning unnecessary—that they could still open the previously dark house to the world around them. It also gives them an opportunity to look at what originally attracted them to the property, the 10-foot-tall rhododendron trees.

PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION



New dimensions for well-known design favorites





Porcelain patterns

When House Beautiful selected Interior Designer Georg Andersen, ASID, to furnish this condominium unit at Heritage Hills of Westchester in Somers, N.Y., Andersen was immediately reminded of his family's Scandinavian roots by the building's clean-lined batten walls and shake roofing (*top left*). Fortuitously, at the same moment there arrived on the market Waverly Fabrics' new "Royal Copenhagen" collection—12 cotton prints and



lend their grace to new fabrics & wallpapers

matching wallcoverings derived from well-loved Danish porcelain patterns, plus 11 upholstery weaves, all the fabrics made stain-resistant with "Scotchgard." Thus it was natural that Andersen and his associate, Renée Berggren, should draw on these fabrics to carry the Scandinavian essence indoors, in colors as fresh as a breeze off the Kattegat. All furniture was chosen from collections of Drexel Heritage. All the dinnerware and china bibelots are, of course, Royal Copenhagen Porcelain. In the living room (*above and left*), Andersen opened up space by paving the fireplace wall with mirror. Sectional sofas are "Distinctive Upholstery" by Heritage, covered in block-weave "Christianshavn" and the floral print "Marianne," both from the new Waverly collection. Etagères, round commode and coffee table, which stores ottomans, are Drexel's "Consensus."

BILL HELMS

New dimensions







"Blue Fluted," probably Royal Copenhagen's best known and most loved porcelain pattern (no Danish home is without it), inspired the Waverly wallpaper and printed fabric in the Heritage Hills dining room (*above*). Tall screens covered in the flowered print give a look of architecture, besides substituting for window dra-



peries to frame the sheer "Nyborg" casement curtains. A shade laminated with "Blue Fluted" fabric gives the effect of a valance. Note that additional curtaining, hung from the window sill, unifies the whole treatment and seems to create a window bay. A mirrored wall, flanked by screens, gives the room greater depth. The placid rug pattern, a lineup of window plants and the bronze deer and sculpted cattails on the serving table (it's really a sofa table) further suggested Scandinavia to Andersen. All the furniture is by Drexel: tables are "Consensus," chairs from the "Bicentennial" collection. A woven chair covering is "Christianshavn." Smooth, smoke-blue seat covering is Waverly Glosheen, correlated in its coloring to the fabric collection. The table is set with "Blue Fluted" china (*top left*), "Continental" silver and "Amager" glass. Breakfast room wallpaper (*far left*) is cued to "Tranquebar" china, shown with "AJ" stainless and "Blue Bell" glass. All flatware, Georg Jensen Denmark; all glass, Holmegaard. All tableware is available at Royal Copenhagen Porcelain. Curtaining, "Saxon Flower Stripe," seat covering, "Kastellet." Furniture is Drexel's "Woodbriar."


New
dimensions

The master bedroom is a-bloom with blossoms borrowed from famous Royal Copenhagen floral porcelains. Horticultural renderings taken from that most sumptuous of patterns, "Flora Danica," translate into Waverly wallpaper and the fabric that skirts the four-poster and lines the window seat. From Heritage, "Distinctive Upholstery" chairs and ottomans are covered in "Henriette," a flowering clematis pattern adapted from "Henriette" china (*right*). The same fabric is tie-tufted as a coverlet, reminder of a Danish bed pouf. See it again in the cushions Andersen used to turn a window seat into sofalike seating, and in tie-back draperies hung on the same line as the closets that flank the window embrasure, creating a pretty niche. Closets sheathed in mirror give a sense of space. The queen-size glamour of the four-poster seems not to crowd the room. Bed, chest, bed tables and benches are Drexel's "Consensus," benches covered in "Kastellet" weave. "Henriette" china (*right*) with "Continental" sterling by Georg Jensen Denmark and a Holmegaard glass vase, all at Royal Copenhagen Porcelain. Tray table (*below right*) is Drexel's "Et Cetera" twin cocktail table. The wall-to-wall carpet throughout the house, by Columbus Mills.











New dimensions





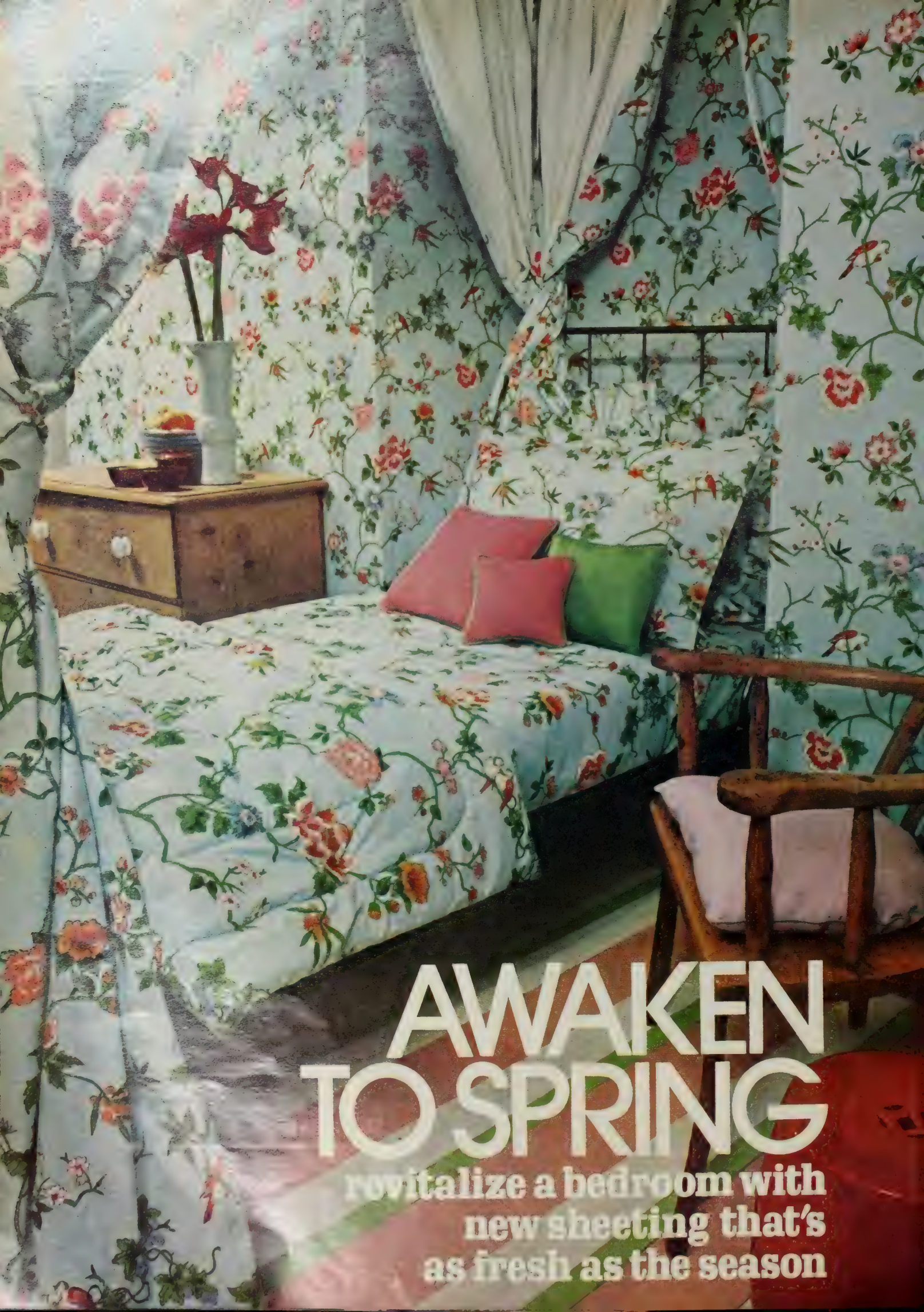


Like all patterns in Waverly's "Royal Copenhagen" collection, "Marianne" comes in a variety of colorations. Here its peonies color the guestroom (*above*) almost totally in coral pink and green. See its quite different impact in blue, as it is used in the living room. Also from the collection: "Nielsen Texture" upholstery on Heritage "Distinctive Upholstery" armchairs and the "Costa Brava" casement cloth curtains. Solid color fabric is Waverly's Glosheen. Bed, tables and chests from Drexel's "Bicentennial" collection. On the mantel: Royal





Copenhagen "Blue Fluted" candlesticks. Mattresses and box springs in the house are Beautyrest by Simmons. In the den (*top left*), a ceiling-height, six-panel screen, covered in "Sandpiper," is an architectural background for beigy fabrics and wood tones of Drexel's "Consensus" coffee table and "Bicentennial" Queen Anne chair. From the Heritage "Distinctive Upholstery" collection: the love seat covered in "Christianshavn," the wing chair in "Kastellet." At right, plan of this Heritage Hills of Westchester unit, built by Henry Paparazzo. PLAN, NICHOLAS LOSCALZO; FOR DETAILS, SEE PRODUCT INFORMATION



AWAKEN TO SPRING

revitalize a bedroom with new sheeting that's as fresh as the season





PHOTOGRAPHS: BILL HELMS; FOR DETAILS, SEE PRODUCT INFORMATION

The two bedrooms shown here are as disparate as night and day, antique lace and modern chrome —yet each of these special settings by William Walter is alive with vibrant vernal hues and fanciful flora, all created with Martex sheeting patterns. The countrified alcove (*far left*) is spiced by a traditional flowered design. Appropriately named "Singing Blossoms," its quaint birds-and-blossoms pattern (*near left*) perks up graceful curtaining around the stately steel campaign bed, even adds its fresh fantasy to walls. The bright and dramatic room above marches to the beat of a different drummer. A pure primary palette runs rampant through horizons of impressionistic flowers on the banquettes and ottoman—covered in "Spring Valley," designed for Martex by Inger McCabe Elliott—while a brilliant abstract strokes the walls with energy in Cindi Mufson's "Green-grass" design, recalling lush meadows. Through radically different motifs, both rooms have been transformed into colorful havens of relaxation.

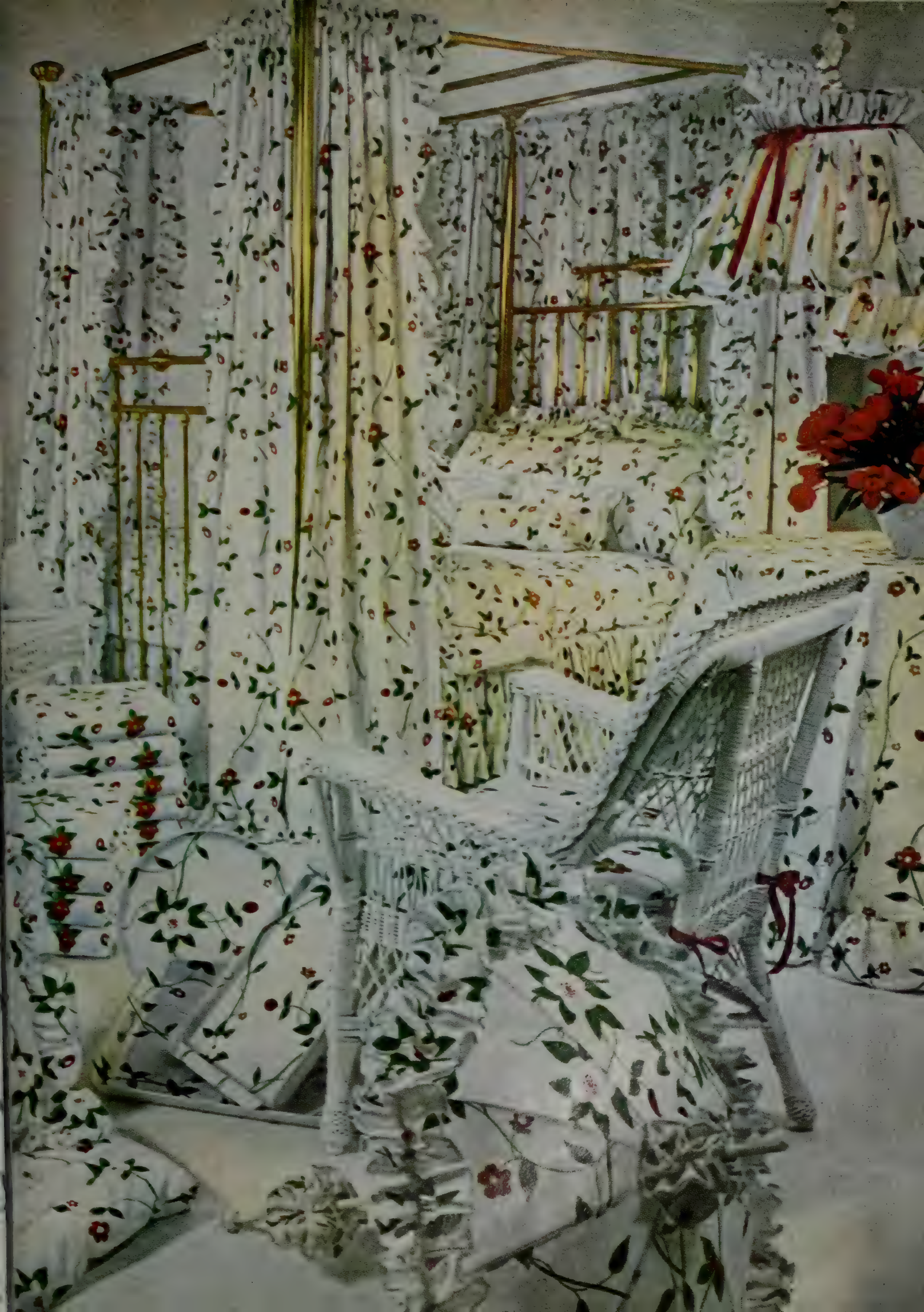
AWAKEN TO SPRING



Suzanne Pleshette creates a captivating crop of strawberries

Editor RUTH WEIL ☐ Merry and bright, with warm, whimsical appeal: that's the cachet of "Strawberry Patch," Suzanne Pleshette's new sheeting design for Utica Fine Arts by J. P. Stevens, part of her "Suzanne's World" collection. Its versatility is vividly illustrated by the many-splendored *mise en scène* pictured here. The "Strawberry Patch" print combines the best of two worlds—conveying a distinctly European chintz feeling, clarified by clean color and fresh American flair. Crisp and modern, yet undeniably feminine, the pattern is a bright reflection of the multifaceted talents of an actress known to millions of television viewers as Emily Hartley, independent spouse of Bob Newhart on their weekly TV show. A real-life housewife as well as a gifted, intuitive artist, Suzanne derives her design ideas from a mixture of consumer canvassing and her personal inspiration. She regularly goes on shopping trips to survey the tastes and needs of the consumer. She carries a rainbow array of pens wherever she goes—the better to sketch an inspiring flower or jot down a fleeting impression. Such a keen eye for design led to "Strawberry Patch," a freshly romantic result that brings Suzanne herself indoors. Breezy and open—yet somehow mischievously impetuous—it's a fancy-free print to cheer eye and soul.

PHOTOGRAPHS: TOP, HARRY LANGDON; RIGHT, FELICIANO; FOR DETAILS, SEE PRODUCT INFORMATION



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SOUFFLÉ

¼ cup PAR[illegible]
⅓ cup flour
1½ cups milk
1 teaspoon salt
Dash of cayen[illegible]
[illegible]cups (8 ozs.) shredded CRACKER BARREL Brand Sharp Natural Cheddar Cheese
[illegible]parated

Heat oven to 300°. [illegible]rgarine, flour, milk and seasonings. Add cheese; stir until melt[illegible]t. Gradually add slightly beaten egg yolks; [illegible] whites; pour into a 2-quart soufflé dish or casserole. W[illegible]on, make slight indentation or "track" around top of soufflé 1-inch [illegible] top hat. Bake at 300°, 1 hour and 15-minutes. Serve imm[illegible]



KRAFT

HOW TO MAKE

A PERFECT CREPE

The House Beautiful Chef describes his personal technique for creating this versatile favorite

By JACQUES PEPIN ☐ Throughout the cuisines of the world, some basic recipes can be found appearing again and again as part of the national heritage. One is the pancake, a flat, rounded and usually thin type of bread, often used as a wrapper for other foods and effective as a first course, as a main course or as a dessert.

We Americans say pancake or griddle-cake, the French *pannequet* or *crêpe*, the Russians *bliny*, the Italians *crispella*, the Germans *Pfannkuchen*. The Swedish call it *plättar*, the Dutch call it *pannekoek*, the Egyptians call it *ataïf* and those of Jewish heritage call it *blintz*. The *crêpe* is known in Chinese cooking, is used for Arab dishes and as the Mexican tortilla.

Pannequet, the old French word from which the word pancake derives, is not commonly used nowadays and has given way to the word *crêpe*—maybe coming from the French verb *crêper* (to crimp) or from the material *crêpe*, because of the delicate, wrinkled texture the pancake shares with that fabric. In France, on the 2nd of February, the religious holiday of *La Chandeleur* (Candlemas) is celebrated with *crêpes*. Then it is customary to use your hands to flip a *crêpe* with a gold coin in it, symbolizing the bringing of wealth to the "flipper" in the year ahead.

The basic crêpe can be used as a first course, main course or delicious dessert

We haven't seen this custom being adopted here yet, but the *crêpe* itself has certainly captured American attention in the past couple of years. Naturally, it's been a craze accompanied by a stream of *crêpe* cookbooks and new variations on the basic recipes and shelves full of special *crêpe* pans and cookers. There are even restaurants specializing in *crêpes*—mostly the super-large Brittany pancake cooked only on one side and stuffed with a choice of fillings, from caviar to spinach to ice cream.

Although most delicious just out of the pan, *crêpes* can be made ahead, stuffed and finished at the last moment. Wrapped tightly and carefully, they freeze fairly well except for a loss of texture. They are economical and ideal for turning leftover meat, poultry or fish into elegant courses. The basic *crêpe* is the same whether it is to be used for the first course, main course or dessert. However, the best way to eat a *crêpe* is just out of the pan, plain or with a light dusting of sugar. It is excellent daubed with a teaspoon of honey or good jam. As a child, my brothers and I used to smear the *crêpe* with soft butter and grate some chocolate on top.

Although the most common batter is

The best way to eat a crêpe is just out of the pan, plain or with a dusting of sugar

made with flour, milk and eggs, we find that water and beer make the *crêpes* lighter but a bit brittle and drier. A dash of sugar helps the *crêpes* to color nicely while cooking and a dash of salt gives them taste. The addition of egg yolks or cream makes a rich and moist *crêpe*, but one that's very delicate to handle. Melted butter or oil or a mixture of both added to the batter gives enough lubrication, making it unnecessary to brush the pan with fat between *crêpes*. Although the pancake can be baked as soon as the batter is made, letting the mixture "rest" for one hour or more will result in a better-textured and easier-to-handle *crêpe* in the pan.

We will confine ourselves to the basic method of making *crêpes*, and some dessert recipes. Use any of the two batters interchangeably. Each of the following recipes makes 24 six-inch *crêpes*.

RECIPE 1

- 1½ cups flour
- 3 large eggs
- 1 teaspoon sugar
- ¾ teaspoon salt
- 1½ cups milk
- ⅔ stick sweet butter, melted
- ½ cup cold water

RECIPE 2

- 1½ cups flour
- 3 large eggs
- 1 teaspoon sugar
- ½ teaspoon salt
- 1 can (12 ounces) stale beer
- ½ stick (4 tablespoons) sweet butter, melted
- 1 tablespoon peanut or vegetable oil
- ½ cup cold water

Place the flour, eggs, sugar, salt and half of the milk (or beer) in a bowl. Beat the mixture with a wire whisk until the dough is very smooth and silky. It will take about 1 minute. Add the remaining ingredients and stir well. The consistency should resemble a light syrup. Refrigerated, the mixture can be kept a good week. If it thickens, add 1 or 2 tablespoons of water.

Use a small (*Continued on page 176*)



DAN WYNN

IN THIS SECTION

- VEGETABLES—NATURALLY
- RED, LIGHT & TRUE
- THE MICROWAVE KITCHEN
- NOBODY EVER TELLS YOU

VEGETABLES

A natural approach

How to 'cook your garden' —deliciously & nutritiously

By HELEN McCULLY ☐ **Some months ago, we lunched at New York's Brownies, the nation's oldest natural foods restaurant, which celebrated its fortieth birthday in 1976. It was our first experience in a restaurant of this type, and the vegetables were so delicious we asked the owners, Edith and Sam Brown, if we might publish some of their recipes. Although they are natural foods devotees, the Browns are not rigid and allowed us reasonable flexibility in adapting the recipes. If you think natural foods are all pumpkin seeds and sea salt, these recipes from the Browns' *Cooking Creatively with Natural Foods* (Ballantine Books Inc., paperback, $1.65) should come to you as a delightful surprise.**

WONDERFUL WATERCRESS SOUP

2 bunches fresh watercress, coarsely chopped
2 Idaho potatoes, peeled and diced
1 small yellow onion, peeled and diced
1 carrot, peeled and diced
1 celery rib, diced
Handful parsley, chopped
1 tablespoon salt
1 cup broth
1 clove garlic, crushed, peeled and minced
1 teaspoon dill
1 teaspoon Italian seasoning (*see below*)
½ teaspoon rosemary
Several twists of the pepper mill
3 cups of water
1 cup buttermilk
½ cup yogurt
½ cup sour cream
Fresh chives, chopped

In a large, heavy kettle, combine all the ingredients *except the buttermilk, yogurt, sour cream and chives.* Bring to a boil, reduce heat and cook for 30 minutes. Take off the heat and cool to lukewarm. Purée about 2 cups at a time in the electric food processor with the steel blade or the blender. Pour into a large bowl. Add the buttermilk, yogurt and sour cream. Beat with a wire whisk until smooth. Taste for seasoning. Refrigerate.

Serve cold, garnished with chives, to 8 or even 10.

Italian Seasoning: Combine 2 tablespoons each of oregano and basil, with 1 tablespoon each of rosemary and thyme and 1 teaspoon of paprika. Store in a small airtight bottle. Shake thoroughly before using. Makes about ½ cup.

COUSCOUS APPETIZER

2 cups couscous*
2 quarts boiling water
Juice of 2 lemons*
½ cup soybean, peanut or vegetable oil
Handful fresh dill, minced
Handful fresh parsley, minced
2 teaspoons salt
1 clove garlic, crushed, peeled and minced
Dash freshly ground black pepper

Cover the couscous with 2 quarts of boiling water and soak for 2 hours. Then drain thoroughly. Stir in the remaining ingredients and mix lightly. Place in a serving bowl and refrigerate. Serve as an hors d'oeuvre or salad to 8.

* Also known as bulgur wheat, it is available in health food stores.

RED AND GREEN CABBAGE SALAD

1 head red cabbage (about 1 pound), finely shredded
1 head green cabbage (about 2 pounds), finely shredded
2 carrots, peeled and shredded
1 sweet green pepper, seeds and ribs removed, cut in small dice
2 scallions, trimmed with about 3 inches of green, chopped fine

Dressing:
½ cup sour cream
½ cup cottage cheese
½ cup mayonnaise
½ cup yogurt
Juice of ½ fresh lime*
Juice of ½ lemon*
1 clove garlic, crushed, peeled and minced
¼ teaspoon allspice
¼ teaspoon turmeric
Salt
Freshly ground pepper

Combine all the vegetables in a salad bowl. With a wire whisk or electric beater, whip together all the dressing ingredients until smooth. Add salt and pepper to taste. Pour over the vegetables and toss until nicely coated. Refrigerate.

This is one of the most wonderful vegetable dishes that is a delicious meal in itself. Serve to 6 or 8.

* Place the lime and lemon in very hot water for a few minutes and they will yield more juice.

VEGETABLE AND MUSHROOM STEW

1/3 cup soybean oil
1 large onion, peeled and diced
1 can (16-ounce size) tomatoes, chopped
2 cups broth, your own or canned condensed
4 ribs celery, cut into ½-inch pieces
4 large carrots, peeled and cut into ½-inch pieces
2 parsnips, peeled and cut into ½-inch cubes
½ pound small white onions, peeled *
2 Idaho potatoes, peeled and cut into ½-inch cubes
½ pound fresh button mushrooms, chopped coarsely
1 cup fresh or frozen peas
Handful fresh dill, minced
Handful parsley sprigs, minced
½ teaspoon Italian seasoning (*see preceding column*)
2 cloves garlic, crushed, peeled and minced
1 teaspoon paprika
1 tablespoon soy sauce
Salt to taste

Heat the oil in a big, heavy kettle. Add the onion and ½ cup of cold water. Bring to a boil and cook until all the water has boiled away and the onion is soft and transparent. Add tomatoes and broth. Bring to a boil. Reduce to simmer. Add celery, carrots, parsnips and small white onions. Bring to a boil again. Reduce heat to simmer, cover and cook 15 minutes, stirring occasionally. Add potatoes, bring to a boil, reduce heat to simmer, cover and cook 15 minutes longer, stirring occasionally. Add all remaining ingredients and simmer 5 minutes. Add salt to taste. Serves 6.

* Drop onions into boiling water for a few minutes. Skin will peel off more easily. Then make an X in root end to keep onions from falling apart while you are cooking the stew.

RATATOUILLE WITH FRESH BEAN SPROUTS

1/3 cup soybean oil
1 large yellow onion, peeled and diced
1 rib celery, diced
1 can (16-ounce size) Italian tomatoes, crushed
1 can (10½ ounce size) consommé
1 cup tomato juice

(*Continued on page 168*)

red, light & true

A guide to select wines for the many times when you want modest body but full flavor...each one with a character of its own. You'll find a broad range of choice here, both imports and domestics—all the way from French Beaujolais to California Zinfandel

By LINDA B. DOWNS ☐ The Very Important Wines may be praised for elegance or finesse, are rarely questioned on their breeding and are nearly always expected to have depth and complexity. But there are times when a great wine can be too much of a good bottle. There are times when the dish or menu calls for a red with flavor but not overpowering body, when an impressive wine can hit your guests as an out-to-impress-us label, when the occasion's so informal that you want a wine to enjoy in uncomplicated, undemanding sipping. For all these, there are reds of light to medium body and true character of their own. And all are wines to lead naturally into reds if you are just starting to take your taste beyond the whites and sweet, rosy beginnings.

The light reds can be a natural step upward from the whites and sweet rosés

Beaujolais, so purply pretty in taste and hue, heads our list. At its best, it's fresh, charming, not too sweet but full of the fruity flavor of the Gamay grape. Too light to be a real all-purpose wine, Beaujolais is usually served *slightly* chilled—and these days is usually priced too high to call an everyday wine.

Beaujolais or Beaujolais Supérieur is rarely pleasing beyond three years of age, nicely mates with cookout and picnic fare, beef kebobs and not-too-spicy barbecues, some chicken dishes, pastas with cream or meat sauces, veal with cream sauce. Beaujolais Villages—and especially the Crus Beaujolais from nine specified northern villages (Fleurie, Morgon, Moulin-à-Vent and Brouilly are the ones most frequently seen here)—can take more age and can go a step up in food-matching, mating well with simply prepared steaks, beef stroganoff, some stews or casseroles. For a cheese-sausages-and-wine fete, count on Beaujolais to go companionably with most of the popular, easily available cheeses like Boursin or similar creamy-spicy examples, Cheddar, Bel Paese, Gouda, Edam, Gourmandise. The prickly Beaujolais Nouveau or Beaujolais Primeur must be drunk within four to six months of arrival here, and to us is a fad that doesn't really complement many foods.

Because of the disparity in blending styles, your safest way to explore is to try a bottle at a time from one of the major shippers until you find one that pleases. Barton & Guestier, Bichot, Bouchard Père et Fils, Calvet, Chanson, Drouhin, Jadot, Louis Latour, Alexis Lichine, A. de Luze, Prosper Maufoux, Mommessin, Piat, Albert Pic and Sichel are all widely respected names. Some bottlings we've especially enjoyed are Château de la Chaize Brouilly, Château de Pizay Beaujolais Supérieur, Jadot Beaujolais-Villages, Château des Tours Brouilly, Piat's estate-bottled Moulin-à-Vent 1973. Le Piat en Pot, a soft red from the area but not entitled to the Beaujolais appellation, is most agreeable at about $2 a bottle.

When the name's Gamay, the wine could be one with identity problems

California's Gamays present choices, too, though these wines do have identity problems. In brief, many vintners for many years made Gamay Beaujolais from grapes grown from cuttings of grapes brought from Burgundy by the late Paul Masson and believed to be *the* Beaujolais grape. Then, a few years ago, Dr. Harold Olmo of the University of California discovered that this grape was actually a clone of the esteemed Pinot Noir, while the grape Californians were calling Napa Gamay or Gamay Noir was the true Beaujolais grape. Some vintners have relabeled their wines, some haven't—and back labels aren't always clear, either.

To vintners, oenologists and wine-fair judges these differences are—and should be—of import. What you can expect is that either kind of wine, no matter how it's labeled, will be less purply pretty and have more spicy substance than Beaujolais. Good, sound examples include the Robert Mondavi Napa Valley Gamay, the very lush-bodied Simi Alexander Valley '75 Gamay Beaujolais, Christian Brothers' grapy Brother Timothy Special Selection Gamay Noir, the Gamay Beaujolais of Monterey Vineyard, of Sonoma Vineyard and of Inglenook. Mirassou's Gamay Beaujolais Premier has been criticized as being a commercial wine made just to cash in on the Premier Beaujolais fad, but it is a light red of true fruity freshness to drink into the first days of summer.

Big Zin, little Zin and watch out for woody-dull ones. Once, we'd have characterized California's Zinfandel in the manner of Beaujolais, not with the same taste but also a light, fruity-fresh red. Now, though, many producers are experimenting with different vinifications and longer aging and many a zesty Zin is maturing into a wine of heady elegance that can come to the table with duck, goose and game as well as beef and lamb. But some, sadly, are coming out just as uninteresting, wood-heavy reds.

Though light, some robustly flavored reds are best when counterbalanced with strongly flavored food

Unless you're willing to pay $5 or more a bottle to explore this range (Ridge Vineyards and Monterey Vineyard are two to start with), you'll probably be happier shopping for the lighter Zinfandels with tarty spiciness that's pleasing with so many light but robustly flavored foods. Some choice examples include those of Sebastiani and Almadén, the Ridge Geyserville bottling and Christian Brothers' Brother Timothy Special Selection and the bigger, fuller Sonoma '73. Italian Swiss Colony's jug-bottled Zinfandel is smoothly balanced, as is the super Los Hermanos Mountain Zinfandel, while Gallo's is agreeable, though it does have a somewhat bitter finish, reminiscent of some Italian wines.

There's nothing wrong with Lambrusco—in its place. But despite the bit of bubbling in this slightly frothy Italian import, it is not (*Continued on page 172*)



SHIPSHAPE AS A GALLEY

A curving canopy of glass opens up this compact kitchen...



...where every foot of space is fully utilized

Editor NANCY CRAIG □ It's proof glowing that great kitchens don't have to be grand—in space or expensive custom touches. As a special project for House Beautiful and the Formica Corp., Designer Joseph Paul D'Urso developed the kitchen seen here in a 90-square-foot space that's about average for most American kitchens, yet seems expansively airy and luminous. "I wanted it to be cheerful even on the gloomiest days," he notes, so used a widely available greenhouse structure (*left*) to open up the galley-style plan to the outdoors. Rolling aluminum blinds modulate light and set up an important design theme of shiny metallic accents—seen in the stainless steel studs on the red vinyl tile floors (*top right*), in the windowed pantry door (*above*) and trimming the cabinets and counters. With the exception of one butcher-block countertop, the wall, ceiling, cabinet and counter surfaces are all in MCP, Formica's newest plastic laminate paneling, with cabinets from the "Bell-Aire" series of St. Charles Manufacturing Co. The project will be on display at the American Institute of Kitchen Designers show in Las Vegas in late May. Aluminum blinds cover a pass-through over the cooking center; a ledge provides extra put-down space when the counter becomes crowded. (*For more details, see page 162*)

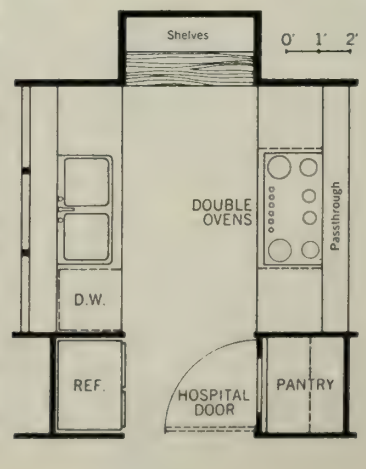
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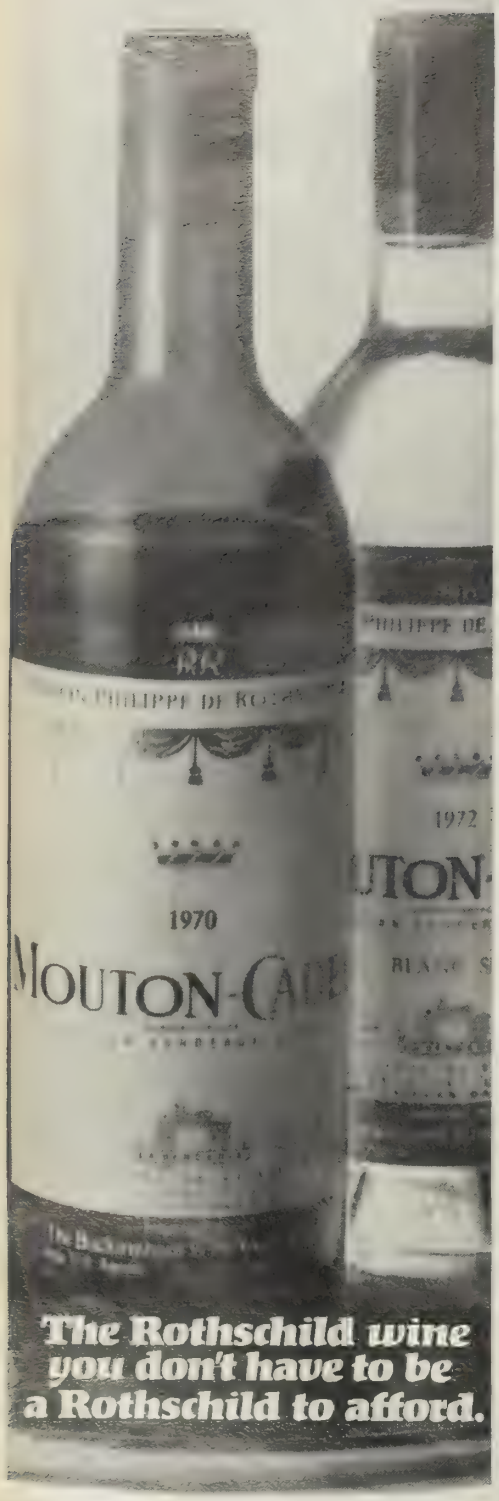




Completely equipped for kitchen action, D'Urso's plan organizes the essentials without lots of gimmicks but with a consistent eye for meaningful detailing. Color changes flow naturally, enhanced by the Pop Art effect of the goods seen through the glass-windowed pantry door (*above right*) and personal items on the open shelves (*top*). Other extras include a perforated Formica laminate wall by the sink, for carefree herb gardening (misting can never harm this surface), and fitted drawers for silver and other necessaries (*above left*). Sliding doors close off the whole room when needed (*see plan at right*), but its greenhouse aura is always as airy as the small Calder mobile.



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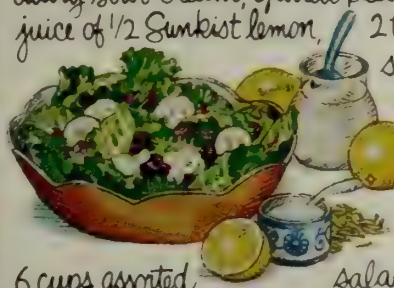
Lemon sesame dressing.

A wonderful mix of flavors. Combine 1/3 cup salad oil, juice of 1 Sunkist lemon, 1 tbsp toasted sesame seed, 2 tsp. sugar, and 1/2 tsp. onion salt. Shake. Toss with salad greens.



Salad à la Sour Cream.

This is a hearty one. Combine 1 cup dairy sour cream, grated peel and juice of 1/2 Sunkist lemon, 2 tbsp. sugar, and 1 tsp. celery salt; chill. Combine 6 cups assorted salad greens, 2 cups shredded red cabbage, 1 cup sliced cauliflowerets, and 1 cup cucumber slices; chill. Serve dressing over salad. Serves 6.





The best Caesar salad

To 1/2 cup olive or salad oil add 1 clove garlic, minced. Toss 2 med. heads romaine lettuce, torn in pieces with oil, 1 tsp. salt and pepper to taste. Break 1 coddled egg over salad; squeeze on juice of 2 Sunkist lemons. Add 1 tbsp. Worcestershire sauce and 6 anchovy fillets; toss. Add 1 cup croutons and 1/3 cup grated Parmesan cheese; toss lightly. Serves 6.



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FOOD&DRINK

THE MICROWAVE KITCHEN

By HELEN McCULLY

STUFFED VEAL ROLLS*

This is a delicious way to serve veal. However, you could successfully substitute turkey cutlets for the veal for less money.

Cooking time—high speed—5 minutes

12 very thin slices ham or prosciutto**
12 slices veal scaloppine
12 very thin slices mozzarella cheese
½ cup flour
1 teaspoon salt
Freshly ground pepper
2 tablespoons butter
1 tablespoon olive oil
2 cloves garlic, crushed, peeled
½ cup Marsala

Place a slice of ham on each piece of veal and top with a thin slice of cheese, the same size as the meat. Roll up tightly like a jelly roll. Pin together with toothpicks. Mix the flour, salt and pepper together. Dredge the rolls in the mixture, shaking off any excess.

Place the butter, oil and garlic in a glass casserole in center of oven. Cook 1 minute. Arrange the veal rolls in a circle. Cook 2 minutes, turning them over after 1 minute. Add the wine. Cover. Cook 2 minutes longer, turning rolls over at 1 minute. Let set, covered, 5 minutes. Serves 4.

*All recipes are adapted from *Mastering Microwave Cooking* by Maria Luisa Scott and Jack Denton Scott (Bantam Cookbooks, paperback, $1.95).

**Cut each slice of veal and ham into pieces measuring 3 by 1 inch.

RISOTTO

Cooking time—high speed—9 minutes

½ small yellow onion, peeled and minced
4 tablespoons (½ stick) butter
1½ cups long-grain rice
3 cups boiling chicken broth, your own or canned condensed
Salt
Freshly ground white pepper
Bouquet garni:
2 stalks parsley, ½ bay leaf, ½ teaspoon thyme, tied in cheesecloth

Combine onion and butter in a glass casserole. Cook 2 minutes or until soft. Stir in the rice, coating it well. Stir in the broth, salt and pepper. Add the *bouquet garni*. Cover and cook 4 minutes. Stir. Cook 3 minutes longer. Let set, covered, 10 minutes. Serve hot to 4 or 6.

Cook in conventional oven, preheated to 350°, for 18 to 20 minutes.

ABOUT BAKING POTATOES

Choose uniform potatoes of medium size. Scrub well. Pierce both sides with a fork in several places. Place in oven, 1 inch apart, on 2 folds of paper towels.

To cook a single potato, place it in the center; arrange 3 or more, 1 inch apart, like the spokes of a wheel. When half the cooking time has elapsed, turn the potatoes over and rearrange position.

Time

1 potato, 4 to 5 minutes; 2, 6 to 7.
3 potatoes, 8 to 9 minutes; 4, 10 to 11.
6 potatoes, 14 to 15 minutes.



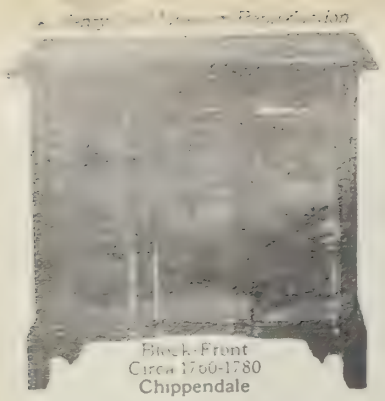
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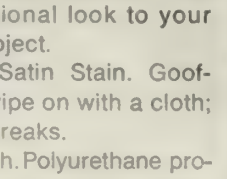
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NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

What are fiddleheads?

Fiddleheads are the young shoots of the ostrich fern (*Matteuccia struthiopteris*). They derive their name from the coiled shape, resembling the scrolled head of a violin. They are found in many parts of North America, from the east coast of Virginia northward across Canada and down in the U.S. as far as Iowa and Missouri, but most fiddleheads have been discovered in the valleys and along the rivers in the Canadian province of New Brunswick. Fiddleheads are served as a vegetable, hot with butter, cheese or hollandaise; cooked, cold, marinated in Sauce Vinaigrette. The taste of fiddleheads is described as a fine woodsy, springlike flavor resembling artichoke; others liken the flavor to pumpkin seeds; still others describe it as a cross between asparagus and mushrooms. The season is very short—three weeks, starting in May. The fiddleheads available in this country, through McCain Foods Inc., Washburn, Maine 04786, are processed, frozen, packed (10-ounce size) and delivered frozen. One of the New York restaurants that serve them regularly in season is the famed Four Seasons.

How do collard greens, mustard greens and turnip greens differ?

All belong to the cabbage family, but they differ somewhat in flavor. Collards, closely related to kale, and one of the most primitive and oldest members of the cabbage family, are somewhat strong flavored. The Georgia collard, a husky plant, grows as much as four feet tall with a great loose mass of foliage near its apex. Obviously, the youngest leaves are the most desirable. Mustard greens have a very distinct and rather strong flavor that is not necessarily beloved by all epicures. Turnip greens have a good flavor when cooked, but it depends on their freshness. All these greens are popular in Southern cooking. Collard greens alone are available in cans or frozen.

New York Festival

On the 14th and 15th of May, New York will celebrate, for the fourth time, the Ninth Avenue International Festival. For two days, a whole mile (from 37th to 57th Street) of Ninth Avenue, an international marketplace, will offer dishes from 22 countries, including mango ice cream, baklava, African palm soup and Thai egg roll. All this with music and dancing. Guided tours of stores and restaurants will be conducted and skilled cooks will demonstrate their specialties. Just off the press, *Ninth Avenue International Cookbook and Shopping Guide*, a real feast, by Lisa Frigand (Richard Basini Associates, paperback, $1). To order copies by mail, send $1.25 for each copy, to cover postage and handling, in money order or check to Mrs. Evelyn Regino, 400 W. 50th St., New York City 10019.

What exactly is kale?

A hearty member of the cabbage family, it is large, hardy and curly-leafed, and abundant in the winter because it flourishes in freezing weather. Very high in Vitamin A and exceptionally rich in Vitamin C, it is nutritionally impressive. Kale grows in bunches, not heads, and cooks more like spinach than cabbage. Its flavor is reminiscent of an especially rich and antique broccoli.

What is curry leaf?

"An herb that is a member of the rue and lemon family," according to *Herbs, Spices and Flavorings* by Tom Stobard (The International Wine and Food Publishing Co., $16.25). The curry plant grows profusely all over south India and the peculiar smell of Madras curry powder is due largely to the leaves of the curry plant. A staple in Indian kitchens, it is used to flavor certain dishes—but it is not a substitute for curry powder.

What does "à la diable" mean?

As Craig Claiborne writes in *The New York Times*, "Although highly spiced foods are characteristic of many regional kitchens throughout the world, they have generally been eschewed by the French." Perhaps the most piquant dishes contrived in France are those labeled *à la diable*, which simply means deviled, and even they are pale when compared with the Szechwan dishes of China and the indigenous dishes of Delhi. Dishes *à la diable*, more often than not, gain their piquancy through the use of mustard and perhaps a touch of a spicy bottled Escoffier sauce (Robert or Diable).

What is that "stringy" piece in egg whites?

The chalaza (pronounced sha-la-za) are twisted fibers that anchor the yolk to the thick white and help to keep the yolk intact. On separating eggs, it usually clings to the yolk.

How many eggs make one cup?

Four to six whole eggs, 8 to 10 egg whites or 12 to 14 egg yolks are the equivalent of one standard measuring cup.

Why won't egg whites sometimes beat properly?

Egg whites will not beat up stiffly if there is even a particle of egg yolk (it can, of course, be removed) in the whites, if the beater is not absolutely clean and perfectly dry or if there is any moisture or grease in the bowl.

What are blood spots in eggs?

Blood spots are caused by the rupture of a blood vessel on the yolk surface during the formation of the egg. Only about 1% to 1½% of all eggs produced have blood spots. If you find one in an egg (unlikely), forget it. It's harmless.

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- ☐ For larger contributions send me details of program offers.

VEGETABLES

Continued from page 158

1 medium eggplant, cubed
3 small squash (zucchini or yellow), about 5 inches long, sliced
1½ teaspoons salt
½ teaspoon oregano
½ teaspoon sweet basil
5 cloves garlic, crushed, peeled and minced
Several twists of the pepper mill
1½ cups fresh bean sprouts

Heat the oil in a heavy skillet. Add the onion, celery and *1 cup of cold water*. Place over a good heat and cook until all the water has boiled away and the onion is soft and transparent. Stir in the tomatoes, consommé and tomato juice. Bring to a boil. Add eggplant and squash. Stir. Bring to a boil. Reduce heat to simmer. Cover and cook over low heat about 12 minutes. Stir in seasonings and sprouts. Bring to a boil again. Serves 6.

SPINACH PIE IN POTATO CRUST

1 tablespoon vegetable oil
2 baked Idaho potatoes (approximately 1 pound)
1 egg, slightly beaten
1 tablespoon unbleached or all-purpose flour
1 small clove garlic, crushed, peeled and minced
Salt
Freshly ground white pepper

Filling:
½ pound fresh spinach
½ pound fresh turnip greens
1 cup cottage cheese
1 egg
1/3 cup yogurt
1 tablespoon unbleached or all-purpose flour
½ teaspoon Italian seasoning (*page 158*)
1 clove garlic, crushed, peeled and minced
½ teaspoon salt
3 scallions, trimmed, with about 3 inches of green, chopped fine

Using a pastry brush, coat a 9-inch pie pan lightly with vegetable oil.

Peel the potatoes and chop coarsely. Place in a bowl with all remaining ingredients and salt and pepper to taste. With an electric beater, beat until smooth. Spread the potato mixture over the bottom and up the sides right to rim of pan.

To make the filling: Prepare the spinach first. If young, break off the stems at the base of the leaf; if mature, fold the leaf vertically, underside up, grasp the stem in the other hand and rip it off toward the tip of the leaf. Wash in cold water.

Place in a heavy saucepan with all the water that clings to it over a high heat. Sprinkle lightly with salt. Cook, *uncovered*, until tender—about 5 minutes. Drain. Squeeze dry and it's ready to use.

Wash the turnip greens thoroughly. Steam over boiling water until tender.

Combine with all remaining ingredients, *except the scallions*. Purée about half at a time in the electric food processor with the steel blade or in the electric blender. Stir in scallions. Spoon into the potato crust and bake in a preheated 375° oven for 30 minutes. Serves 6.

MUSHROOMS AND ARTICHOKE HEARTS

1 small Spanish onion, peeled and diced
1 rib celery, diced
½ sweet green pepper, seeds and ribs removed, diced
¼ cup safflower oil
¼ pound fresh button mushrooms, sliced
1 cup frozen artichoke hearts, thawed
1 canned pimiento, diced
1/3 cup tomato purée
½ teaspoon salt
½ teaspoon dill
1 clove garlic, crushed, peeled and minced
¼ cup yogurt

Sauté the onion, celery and green pepper in the oil in a saucepan. Add the mushrooms and brown lightly. Add all remaining ingredients, *except the yogurt*. Cover and cook for 10 minutes. Take off the heat and stir in the yogurt. Serves 4.

STRING BEANS AND EGG SALAD

½ cup soybean oil
¼ pound fresh button mushrooms, minced
1 small yellow onion, peeled and minced (about 1 cup)
1 clove garlic, crushed, peeled and minced
1 pound fresh string beans, cooked, chopped fine
6 hard-cooked eggs, peeled and mashed
Salt
Freshly ground pepper

Heat the oil in a heavy skillet. Add the mushrooms, onion and garlic. Sauté over medium heat, stirring, until all the liquid has evaporated and the mixture is tinged with gold. Mix with the beans and eggs, adding salt and pepper to taste. Refrigerate.

Serve to 4 as a salad or with crackers as an hors d'oeuvre or make sandwiches.

EGGPLANT STEAK

1 large eggplant
2 eggs
¼ cup water
½ teaspoon salt
¼ teaspoon paprika
¼ teaspoon Italian seasoning (*page 158*)
1 clove garlic, crushed, peeled and minced
¼ cup unbleached or all-purpose flour
1½ cups breading mix (*see below*)
1 cup soybean oil
Tomato sauce

Peel the eggplant and slice lengthwise in large "steaks" about ½ inch thick. Combine the eggs, water, salt, paprika, seasoning and garlic in a shallow mixing bowl. Place the flour and breading mix each on large, flat plates.

Dip each eggplant slice first in the flour, then coat with the egg mixture. Last of all, coat each side with the breading mix. Place on a rack and dry for 5 minutes.

Pour the oil into a large, heavy skillet over medium heat. Brown the eggplant on both sides in the oil. Serve with tomato sauce to 4 or 6.

Breading mix: Combine 1 cup each of bread crumbs (about 1 slice firm white bread) and stone-ground yellow corn meal, ½ cup each of toasted wheat germ and sesame seeds and ½ teaspoon basil. Mix well. Stored in the refrigerator in an airtight container, the mix will keep indefinitely. Makes 3½ cups.

DELICIOUS RED CABBAGE

4 pounds red cabbage, sliced
1 red Delicious apple, cored, skin on, cut in small dice
2 cups apple juice
½ cup raisins
Juice of ½ lemon*
Salt

Combine the cabbage, apple, apple juice and raisins in a large, heavy saucepan. Place over low heat and cook, uncovered, until tender—about 30 minutes. Stir in the lemon juice and salt to taste. Serves 8. *Drop the lemon in very hot water for a few minutes and it will yield more juice.

BROCCOLI A LA CREOLE

2 pounds broccoli
1/3 cup vegetable or peanut oil
1 red onion, peeled and cut in small dice
1 large rib celery, cut in small dice
1 sweet green pepper, seeded, ribs removed, cut in small dice
2 ripe tomatoes, cut in small dice
½ cup water
1 tablespoon chopped chives
1 clove garlic, crushed, peeled and minced
¼ teaspoon freshly grated nutmeg
¼ teaspoon marjoram
½ cup sliced, pitted black olives

Prepare the broccoli first. Divide into flowerets about 3 inches long. Then peel the thin green skin off the stalks. Peel the cut-off butt ends deeply to expose the whitish flesh. Cut into bias lengths.

Heat the oil in a large, heavy skillet. Sauté the onion, celery and green pepper, stirring, for about 5 minutes. Add the broccoli, tomatoes and ½ cup of water. Bring to a boil. Reduce heat and cook, uncovered, for 10 minutes. Mix in all remaining ingredients. Serves 4, possibly 6.

APPLE SOUP FANTASY

3 red Delicious apples, skin on, cored, diced
1 medium carrot, peeled and chopped
1½ cups unsweetened pineapple juice
½ cup skim milk
¼ cup powdered nonfat dry milk
2 tablespoons liquid honey
¼ teaspoon cinnamon
¼ teaspoon salt
¼ teaspoon freshly grated nutmeg

Garnish:
1 Delicious apple, skin on, cored, cut in small dice
Fresh blueberries

Purée half the apples and the carrot with half the liquids and dry milk in the electric food processor with the steel blade or in the blender until smooth. Purée the remainder. Mix together with the honey and seasonings. Taste for salt. Refrigerate.

Serve cold to 4, garnished with the diced apple and blueberries.

BROWN RICE WITH SNOW PEAS

2 to 3 scallions with 3 inches of green, minced
2 ribs celery, diced
¼ pound fresh button mushrooms, sliced
¼ cup soybean oil
1 teaspoon fresh, diced ginger root
1½ cups fresh or frozen snow peas
2 cups cooked brown rice
1 tablespoon soy sauce
½ teaspoon salt
1 teaspoon sesame seeds
1 clove garlic, crushed, peeled and minced
⅛ teaspoon powdered ginger
¼ cup toasted walnut pieces

Sauté the scallions, celery and mushrooms in the oil until light brown. Add the ginger root and snow peas and mix together. Cover and cook for 5 minutes. Add the remaining ingredients, mix lightly and cook until heated. Serves 4 to 6.

ASPARAGUS SOY QUICHE

Crust:
½ cup toasted wheat germ
1/3 cup soybean granules
1/3 cup ground walnuts
2 tablespoons soybean oil
Salt
Freshly ground pepper

Filling:
20 asparagus spears, peeled and steamed
1 cup diced Spanish onion
¼ cup soybean oil
½ cup shredded Cheddar cheese (about 2 ounces)
½ cup shredded Swiss cheese (about 2 ounces)
3 eggs
1 cup skim milk
1 cup yogurt
1 teaspoon salt
¼ teaspoon freshly grated nutmeg
1 clove garlic, crushed, peeled and minced
1 tablespoon chopped fresh chives
Paprika

To make crust, combine all ingredients thoroughly with salt and pepper to taste. Press on the bottom and up the sides of a 10-inch pie pan.

Arrange the asparagus on top of crust. Sauté the onion in the oil until it is golden. Scatter over top of the asparagus. Sprinkle the Cheddar and Swiss cheeses over the onions. Beat together lightly all the remaining ingredients *except the chives and paprika* and pour over the cheese. Sprinkle with the chives and paprika.

Bake in a preheated 350° F. oven for 45 minutes. Serves 10 to 12.

CUCUMBER POTAGE

1 large cucumber, skin on, seeded and diced
1 rib celery, diced
1 cup yogurt
1 cup skim milk
2 cups romaine lettuce (about 1 small head)
Handful parsley sprigs, minced
1 tablespoon fresh chives, minced
¾ teaspoon salt
1 clove garlic, crushed, peeled and minced
¼ teaspoon freshly grated nutmeg
⅛ teaspoon powdered ginger

Garnish:
Fresh chives, minced

Combine half of all ingredients, *except the chive garnish,* in the bowl of the electric food processor with the steel blade or in the blender. Purée by turning the processor off and on several times or if in the blender, first at low speed for 1 minute, then at high speed for 1 minute. Purée the remainder. Combine the two and refrigerate. (*Continued*)

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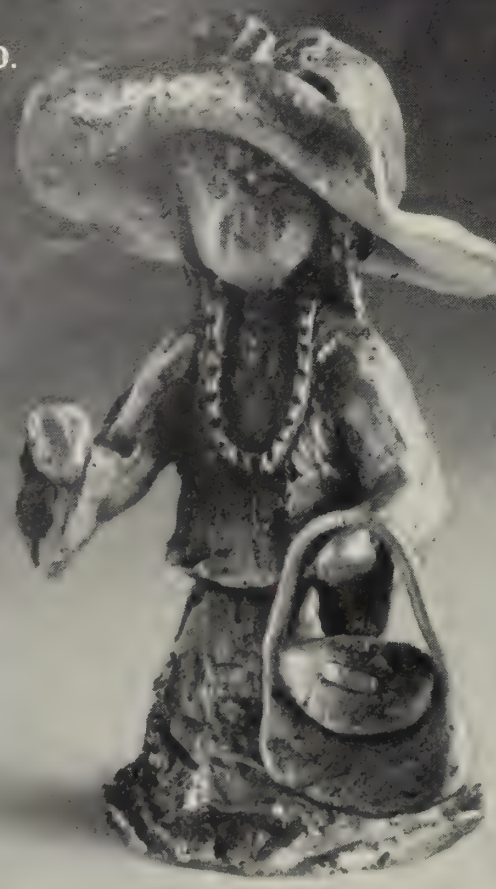
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by sculptress Walli Ortman

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Serve cold with a garnish of chives. Serve to 4.

SPRING GREENS BAKED IN CORN MEAL CRUST

Crust:

½ cup yellow corn meal
¾ cup cold water
¾ cup boiling water mixed with ½ teaspoon salt
1 tablespoon soybean oil

Mix corn meal with cold water until smooth. Add the salted boiling water slowly, stirring constantly. Cook over moderate heat until thick (about 2 minutes). Stir in oil. Set aside to cool to lukewarm. Taste for salt.

Brush an 8- or 9-inch pie plate with oil. Spread the crust over the plate and up the sides to the edge of the plate.

Filling:

¼ cup soybean oil
1 medium onion, peeled and diced
2 cups cooked spinach or Swiss chard
2 cloves garlic, crushed, peeled and minced
½ teaspoon salt or to taste
½ cup shredded Cheddar cheese (about 2 ounces)
Paprika

Heat the oil in a heavy skillet. Add the onion and ½ cup of cold water. Place over a good heat and cook until all the water has boiled away and the onion is soft and transparent. Stir in spinach, garlic and salt. Cook only long enough to heat through.

Pour into the corn meal crust and sprinkle the cheese over the top. Place in a preheated 350° oven until the cheese melts. Before serving, sprinkle with paprika. Serves 4.

SOY-STUFFED MUSHROOMS

20 large fresh mushrooms
2 tablespoons soybean oil
1 small yellow onion, peeled and minced
2 cloves garlic, crushed, peeled and minced
½ small zucchini, minced
½ cup drained canned green soybeans, mashed
¼ cup toasted sesame seeds
2 tablespoons toasted wheat germ
1 teaspoon salt
½ teaspoon oregano
⅛ teaspoon freshly grated nutmeg
2 or 3 canned pimientos, cut in julienne

Break the stems off the mushrooms and wipe the caps with a clean, damp cloth (do not wash). Brush a baking pan large enough to accommodate the mushroom caps with a little of the oil. Arrange the mushrooms in the pan. Mince the stems.

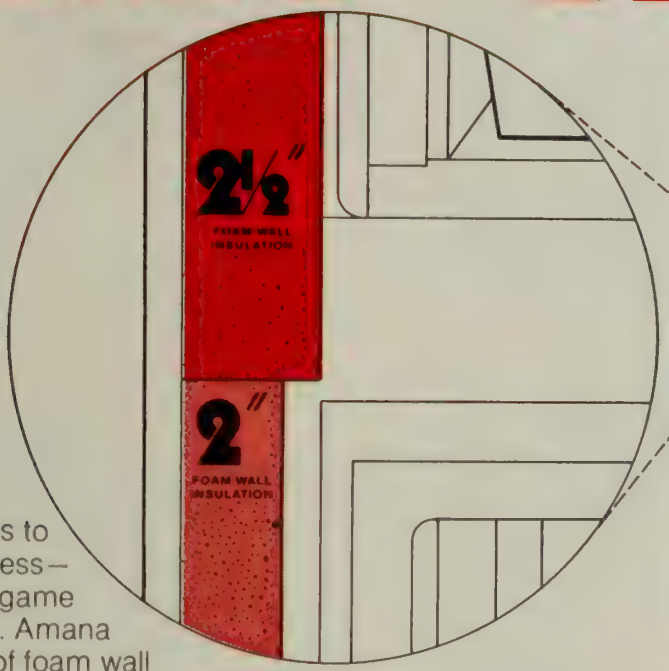
Heat the remaining soybean oil in a skillet. Add the onion and garlic. Sauté for a few minutes, stirring. Add the minced mushroom stems and the zucchini. Cook, stirring, until light brown.

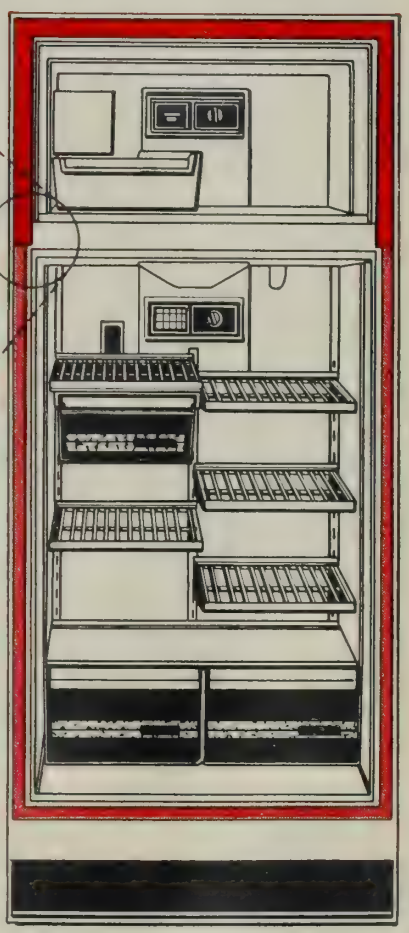
Take off the heat and stir in all remaining ingredients *except the pimiento*. Fill each mushroom cap with some of the mixture, mounding it high and dividing it evenly among the mushrooms.

Bake in a preheated 375° oven for 20 minutes. Then slide under a preheated broiler just long enough to brown lightly. To serve, garnish each cap with a strip of pimiento. Serve hot or cold to 5 or 6. ■

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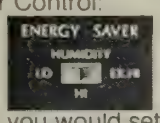


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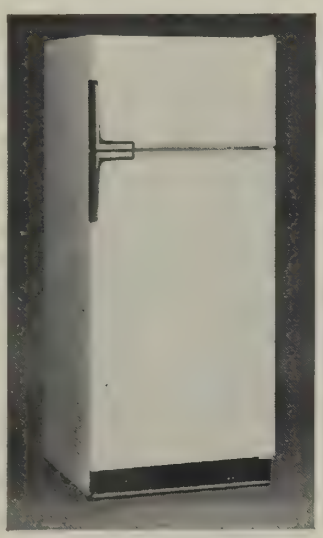
The name 2 PLUS 2½ refers to insulation thickness—the name of the game in saving energy. Amana puts 2½ inches of foam wall insulation around the zero degree freezer, where it's needed most (typical refrigerators have 1¾" of foam around the freezer). Here's why Amana uses 2½ inches of foam insulation. The freezer must maintain a temperature of 0°F. When the room temperature is 80°F., there's a difference of 80° between the inside of the freezer and the outside. That's why Amana engineers used good sense and put 2½" of foam wall insulation around the freezer. The refrigerator is approximately 38°F. inside—42° colder than room temperature. This doesn't require as much insulation, but Amana put 2 inches of foam wall insulation around the refrigerator anyway, ¼" more than typical refrigerators. *That makes good sense, too.*

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Save even more energy with Amana 3-Position Energy Saver Control: Heater strips minimize condensation around the freezer section during high humidity.

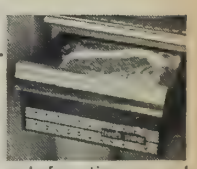


Under most conditions, you would set the Energy Saver Control on "LO" position—which shuts them completely off to provide maximum savings. "HI" is for high humidity, and uses 50% less electricity than "EX.HI" which is for extremely hot, steamy conditions.



MODEL ESRFC-14A

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H. M. Specialties

RED, LIGHT & TRUE

Continued from page 159

a wine for any and every occasion. It is basically a country wine, meant for gulping without worry, always with some sweetness and without the finesse to come to your best dinners, no matter how light the food you serve.

So serve it very chilled and put it on your list as a thoughtful choice for lazy seaside picnics or poolside afternoons, when guests will appreciate its lighter alcoholic content (usually about 8 to 9%). Or offer it in quantity at Saturday- or Sunday-night suppers or sparerib barbecues when its faint prickliness will cut through heavy, spicy or somewhat fatty dishes. Reunite is our favorite, with a measure of body and less sweetness than many others; Fabiano, Cella, Bersano, Chiarli and Perlino are other brands you should find readily.

Meant for quaffing, too, is Italy's Chianti. But it is not a wine to drink on its own, for its light-bodied but robustly textured taste has a harsh edge that needs the counterbalance of hearty food. The best pairings are probably those you first tried Chianti with—lasagne, spaghetti and cannelloni with herby meat sauce, the lowly Americanized pizza, veal with peppers, beef, veal or lamb dishes spicy with garlic, oregano or tomato sauce.

Price has forced many producers to give up the familiar straw *fiaschi,* but you should find a wide choice of Chiantis across the country; Bertolli, Frescobaldi, Machiavelli (Serristori), Melini, Ricasoli and Ruffino are some of the big sellers to look for. (Many Chianti Classicos are light reds when young, but these are poorer examples of a wine that can be one of

A few frothy bubbles do not turn an Italian pleasantry into a fine, all-occasion wine

the world's lushest when well made and properly aged, so we have ignored that category here.)

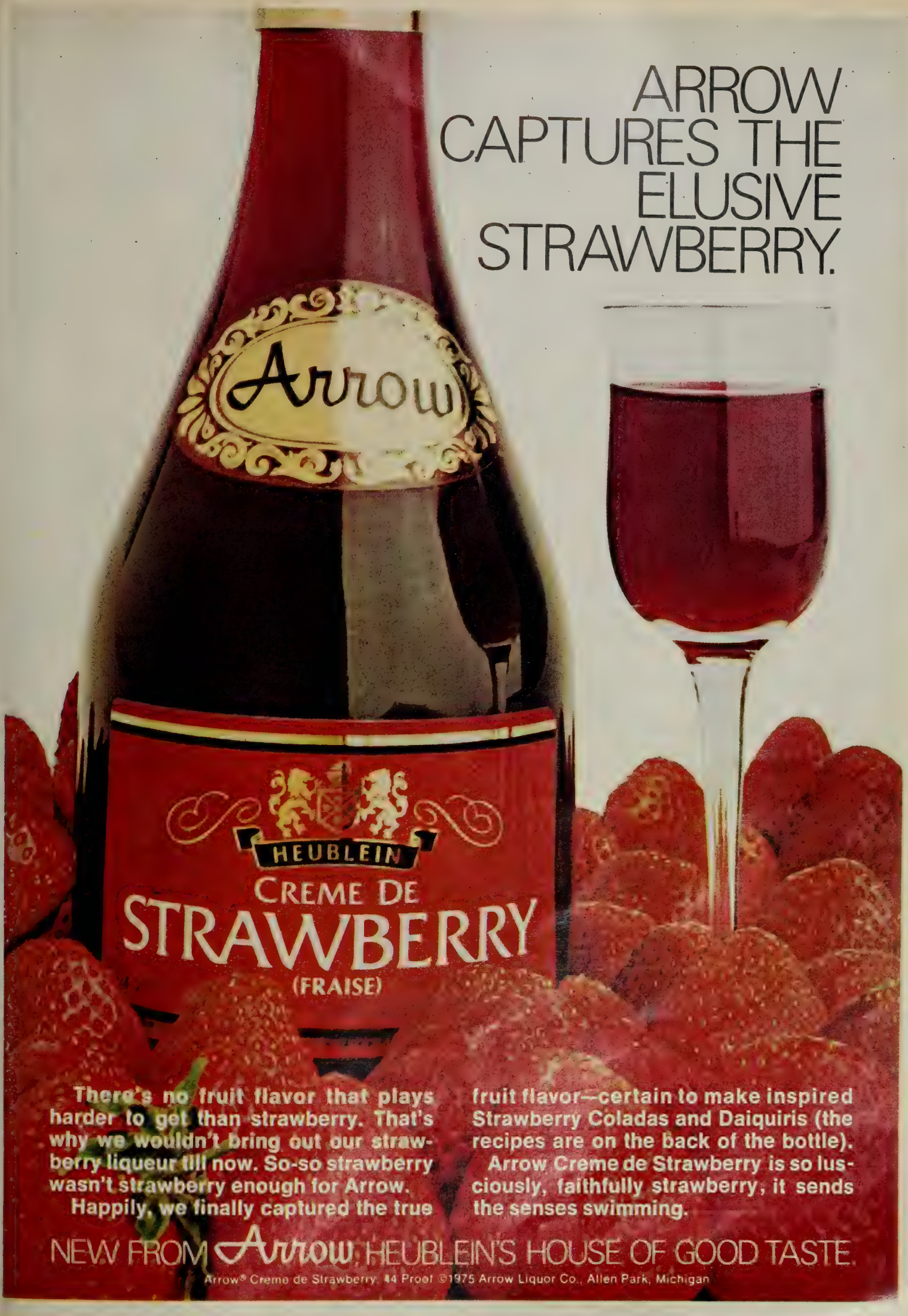
Somewhat more refined are Bardolino and Valpolicella, both from Italy's Veneto area. We think they're best with food, too, find them nice with veal birds, roast chicken or chicken cacciatore, lightly seasoned pork, lamb or beef entrées. Bardolino is rather unassuming, with just a touch of bitterness at the end, reaches its peak at two to three years of age. Valpolicella has more body and character, can take a couple of years' aging. Some people like both of them chilled, but if they're too cold, the astringency can overtake the taste. The big Veneto producers—Bolla, Bertani, Lamberti, Ruffino—all have nice examples, and we've also enjoyed those of Antinori, Creazzo, Masi, Ricasoli, Ruffo and Santa Sofia.

Italy's Piedmont is known for its big reds, but that rolling northern area also produces a wealth of lighter reds. Distribution patterns vary enormously, but most parts of the U.S. should have at least one or two examples of these: Barbera, deep ruby in color with a touch of body and texture underneath its flowery aura, best when quite young; Dolcetto, dry, light and rich, usually peaking at about two years of age; Grignolino, dry and at times a bit astringent with a bit of bitterness at the end; Ghemme, primarily from the Nebbiolo, the grape that produces the lush Gattinara and big Barolo wine, garnet in color, light and again sometimes bitter at the finish.

Some people may chill these because they are light, but be warned that chilling can emphasize their natural bitter touch. All go well with any light red meats. You should find at least one type, if not all, made by Bersano, Borgogno, Brugo, Buitoni, Calissano, Contratto, Fontanafredda, Giri, Ponti, Perlino, Terre del Barolo, Troglia or Antonio Vallana. Some we've especially enjoyed have been the Barbera d'Alba of Borgogno and of Fontanafredda, Calissano's Barbera d'Asti, Ponti's Ghemme, Giri Dolcetto, the Barberas of Bersano and of Vallana (especially the smooth bottling from the '64 vintage).

Large sums of money have been spent (collectively) advertising the branded Bordeaux (individually) as the all-purpose reds to solve all your problems. They are one answer, especially for the wine newcomer, but the same consistency that is their trademark is also their weakness. Do depend on them to be generally pleasing with red meats, to have modest body and true Bordeaux taste, but don't expect them to give you either the power or the nuances connoisseurs praise in great Bordeaux. In our own tastings, we've felt that Grande Marque leans strongly to the sweet side, that Pontet-Latour is light but nicely balanced, with My Cousin's Claret and

(*Continued*)


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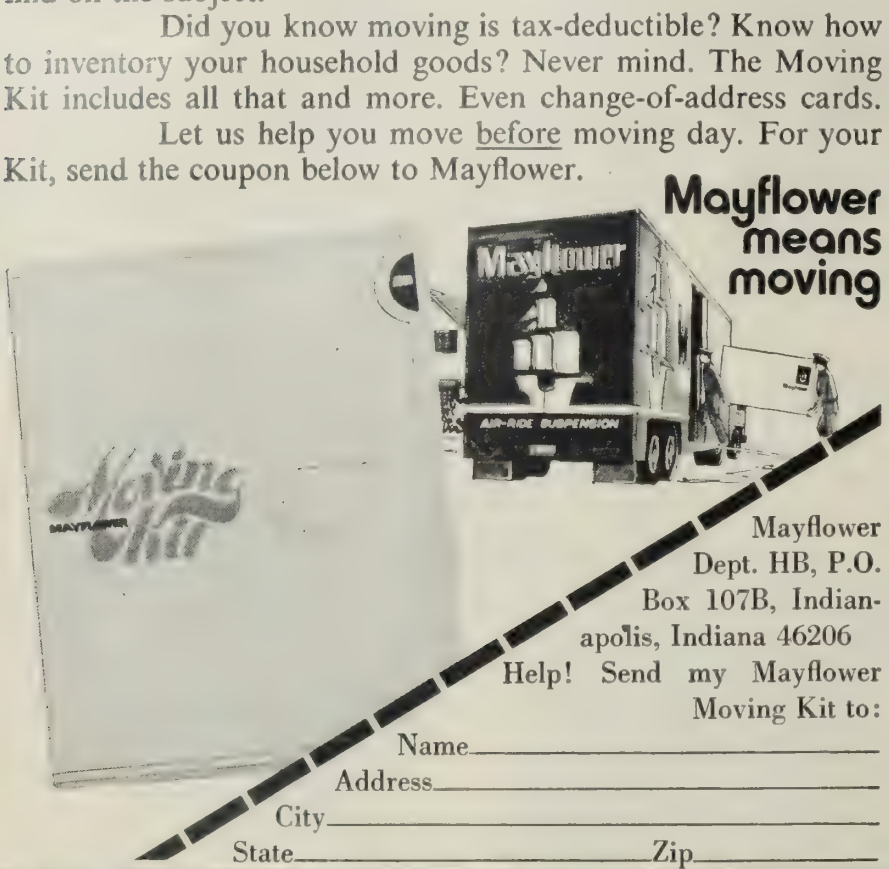
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WCHF

Mouton-Cadet offering roundness with a bit more depth and La Cour Pavillon being rather light but with tannic bite.

Many of the regional blends from Burgundy and Bordeaux could also *very generally* go on this list, as could many of the so-called *petits châteaux* of Bordeaux and Burgundies from lesser areas such as Mercurey or Givry. Like the branded Bordeaux, the regionals—those with such names as Ginestet Medoc or Sichel Cabernet Merlot or Henri de Villemont Bourgogne—are blended for consistency, generally offer the taste of the area but rarely its full power or elegance. Price and style vary from shipper to shipper—look for the names on the list of Beaujolais shippers, plus Cartier, Cruse, Ginestet, Prat Bordeaux; De Villemont Burgundies—but they are widely found.

In contrast, many of the *petits châteaux* or lesser Burgundies may be better values or more distinctive wines, but in such limited distribution that you spend a great deal of time tracking down ones you especially like. Nor is just having a *château* in the name a sign of quality. Some *petits châteaux* we've especially liked include Châteaux Dalem, Guiraud-Cheval-Blanc, Loudenne, Puyfromage, Dillon, Timberlay, Domaine de L'Ile Margaux; especially good buys when they benefit from a good year.

Grapes matter, but soil and climate will also have a telling impact on the character of the wine

Price and style also vary widely among the Côtes-du-Rhônes, generally with nice, chewy texture but little depth. Look for dependable bottlings from shippers on the Bordeaux-Burgundy lists, plus Jaboulet (the 1974 is quite satisfying at under $3), Chapoutier, Delas and Rochette.

We also are beginning to see more reds from Provence—mellow and tasty but too light for strongly flavored dishes—and a few Coteaux de Languedoc, usually lushly flavored and nicely rounded (the Mirebeau Rouge is a delightful example at under $5 for a half-gallon). But these, like others you may chance upon from other areas of France and Italy, are usually imported in small amounts and distributed regionally.

Both coasts of the U.S. have produced dry light reds from hybrid grapes. From the East Coast vineyards, we are seeing more and more of the wines coming from the Baco Noir and Chelois hybrids—both producing wines with tasty flavor but light body and short finish—marketed as the varietals Baco Noir and Chelois by Great Western, the Baco Noir also by Boordy Vineyards and by Benmarl, and going into Boordy Vineyards Red Wine, Bully Hill Red Wine and the Brotherhood Rubicon, among others.

And from California we're now seeing a flowing abundance of the hybrid varietal Ruby Cabernet, soft and lushly flavored. Some are edging into mellow sweetness, but generally well-made examples at a good price include those of Almadén, Gallo (an earthier style with a hint of bitterness at the end), Italian Swiss Colony (a more fruity example), the Ingle-

nook Navalle line and M. LaMont.

But grapes alone do not determine a wine's character, and the telling impact of soil and climate adds a few more wines to our list: the Hungarian Cabernets, especially the Lake Balaton bottling, with the flavor of the esteemed Cabernet grape but less of the elegant roundness found in the great examples of Bordeaux and California; the Swiss Pinot Noirs, a lighter, spicier and often sweeter product from the great grape of Burgundy; many California Pinot Noirs—the Paul Masson, for example—which have an austere kind of elegance but not the depth of the Burgundians; the Premiat Pinot Noir from Rumania, at around $2 a bottle one of the best wine values in light reds on the market today; the California Barberas of Italian Swiss Colony, Paul Masson, Gallo, Angelo Papagni and Sebastiani, to list only a few of the bottlings with varying sweetness but fruity charm that is akin yet not quite the same as that of the Italian examples.

And, as with any list, there are a few to add that don't fit into any of the categories we've mentioned. All are appealing, all offer modest body and character of their own: Gallo Hearty Burgundy, clean and medium-bodied to accompany so many foods; Robert Mondavi Red Table Wine, a jug wine that bespeaks all the best a jug wine can; the Burgundies of Mirassou and Paul Masson, nicely dry; Inglenook Charbono, a medium-bodied pleaser that was winning all sorts of medals as a Barbera until it was discovered that the grapes were actually a type called Charbonneau or Charbono; Lungarotti Rubesco, a textured wine with nice roundness from the Torgiano area of Italy, and Rivera Rosso, a dry, tannic red from the heel of Italy, nicely mated to steaks or roasts. ■

WINDOW

Continued from page 83

I crossly asked why he didn't use a sledge hammer on those frames. That question should have been left unasked. He demanded to know if I wanted him to spend the winter putting bricks back on the house and replacing sills.

How they finally managed to get those frames out I will never know, but another eight hours had gone by when I returned home—and there was the same old plastic over the area. Only difference I saw was that the open space was even bigger.

On the third night of this 20-minute job, Patrick appeared to be himself once again when he picked me up at the office. When he turned into the driveway, he stopped and turned off the motor without driving up to the house. There was the beautiful new window firmly in its proper place, with the sun shining through its gleaming panes. How blissful to walk into a house that was really home again. No chattering leaves. Then Patrick smugly informed me he was right: It took less than half a day to install the window.

During the weekend I found him surreptitiously examining the garden window. For once in my life I was glad winter was here. When that window disappears for two or three days next spring, at least my imaginary intruder will have to climb a six-foot fence and own a stepladder—our home is built into a hill. ■

Why your bartender always makes a great Gimlet.

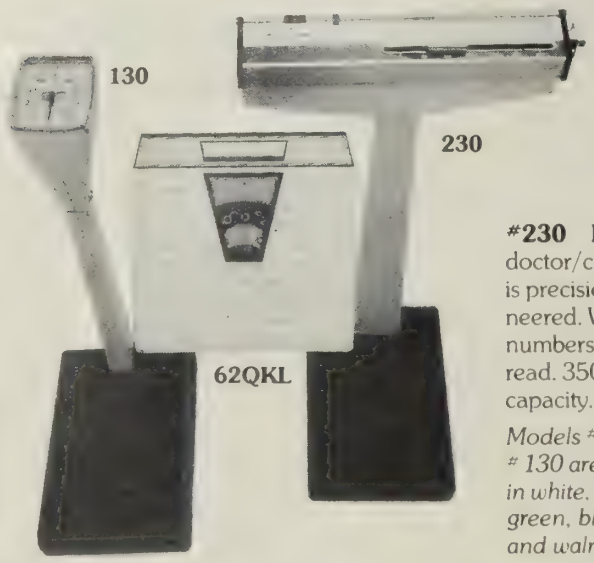


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PERFECT CREPE

Continued from page 157

cast-iron or Teflon-lined *crêpe* pan, 6 inches in diameter. Heat on a medium to high flame. Don't grease the pan, although the first few may stick—the pan has to "get in the mood." Pour about 3 tablespoons of batter at the edge of the pan. Quickly tilt the pan so that the batter will coat the whole bottom before hardening. Shake pan to force batter all over it. The thinner the coating, the better the *crêpe*. If the batter rolls back on itself while you are tilting the pan, the heat is too high and the pan too hot. Cook the *crêpe* for approximately 50 seconds and bang the skillet on a potholder to release the *crêpe*. Flip the *crêpe* over or turn it with a spatula and cook approximately 30 seconds on the other side. Place the best-looking side underneath, so it shows on the outside after the *crêpe* is folded. Stack the *crêpes* on a plate. Use immediately or cover with Saran Wrap until used.

CREPES SUZETTE

2 sticks sweet butter, softened
8 tablespoons sugar
Grated rind of 2 oranges
Juice of 1 orange
Cognac and Grand Marnier or another orange liqueur

Place all ingredients except Cognac and Grand Marnier in the bowl of the electric food processor with the steel blade and blend until smooth and well homogenized. Transfer to a bowl and keep cool.

To flame the *crêpes* at the table, you need a large, flat skillet and a sterno or, preferably, gas burner. Place 5 or 6 tablespoons of the mixture in the skillet (1 tablespoon per *crêpe*) and heat until sizzling. Place 5 *crêpes* flat in the sauce. Using 2 forks or spoons, roll the *crêpes* in the sauce and fold in half, then half again as they are coated. Pour 2 tablespoons of both Cognac and Grand Marnier on top of the *crêpes*, shake the pan and ignite with a match. Keep shaking the skillet until the flames die out. Serve on warm plates, 2 or 3 per serving.

CREPES NORMANDE

½ stick (4 tablespoons) sweet butter
4 to 6 apples,* peeled, cored and sliced (about 6 cups sliced)
4 or 5 tablespoons sugar or 1/3 cup
Grated rind of 1 lemon
½ cup heavy cream
½ cup commercial sour cream
3 tablespoons Calvados or applejack
1/3 cup slivered almonds
2 tablespoons sifted confectioners' sugar

Melt the butter in 2 large skillets. Add the apples, dividing them equally. Cook over medium heat for 8 to 10 minutes, until the apples are slightly brown and have rendered most of their juices. Add the sugar and lemon rind and cook for another 2 minutes. Cool slightly, then stuff the *crêpes*. You should have enough for about 20 *crêpes*. Roll the *crêpes* and arrange, seam-side down, in two baking dishes that can go to the table.

Mix both creams and Calvados together. Pour over the *crêpes*. Sprinkle with almonds, sugar. Place in a preheated broiler 5 minutes. Serve immediately.

* Red or Golden Delicious, Granny Smith.

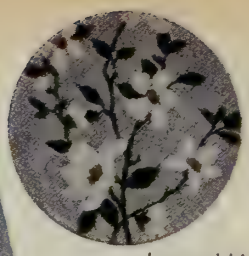
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dogwood navy



dogwood black



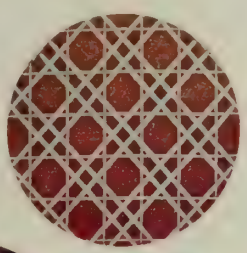
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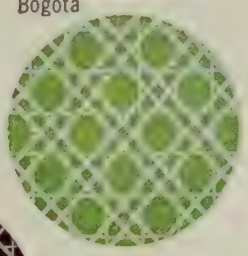
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Bogota



caning paprika



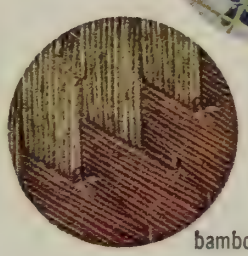
caning lime



caning brown



garden trellis

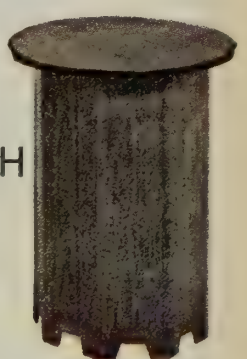


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BOOKLETS

Continued from page 92

HEATING & AIR CONDITIONING

106. ALL ABOUT INSULATION: A homeowners' guide to saving energy and lowering fuel costs. If energy is on your mind, this booklet should be in your hand! **Owens-Corning Fiberglas Corp. 20¢**

107. "CLEANER AIR." This booklet describes the capabilities of air filters, air cleaners and presents efficiency data on the removal of house dust, tobacco smoke, pollens and spores by a new type of air cleaner that uses no electricity. **Research Products Corp. Free**

108. THE YEAR-ROUND HEATING AND COOLING SYSTEM THAT THINKS FOR ITSELF! A full-color brochure explains the unique features of York's "Split System Heat Pump" that's computer-controlled for increased energy efficiency and dependability. **York Division, Borg-Warner Corp. 15¢**

109. ANYPLACE CAN HAVE A REAL FIREPLACE. Heatilator's "Fireplace Planning Kit" has a large foldout that shows how to install a wood-burning fireplace in almost any home. Includes a full-size template for determining the best location. Gives specifications of all models. **Heatilator Fireplace. 25¢**

110. AIR CONDITIONING CAN MAKE YOUR HOME MORE LIVABLE. And "Power Guard II" air conditioning by Whirlpool can do it without excess energy usage—and usually without complicated, expensive installation. Find out about their most efficient central air conditioning unit. **Whirlpool. Free**

111. "PERFECT CLIMATE STARTS HERE." This 16-page booklet discusses heating, humidity, air-conditioning control and clean air, plus centralized control of your indoor environment with the Honeywell "Comfort Control Center." **Honeywell Inc. Free**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

112. CAN A REFRIGERATOR BE ELEGANT? It can, if it's a Sub-Zero. Color folder presents a selection of built-in refrigerators and freezers with side and door panels in materials to fit many decors. Larger models are shown in installations with specifications. **Sub-Zero. 25¢**

113. JENN-AIR HELPS YOU ENJOY COOKING MORE, BECAUSE YOU'RE COOKING WITH LESS SMOKE AND ODOR. This booklet gives the complete run-down on the electric ranges that feature exclusive built-in surface ventilation to vent "the smellies" outdoors—without a hood. "Convertible cooktop" models that convert from range to char-flavor grill, "Convection" oven that speeds baking time by 30%, microwave ovens and more are described. **Jenn-Air Corp. Free**

114. HISTORY OF THE AMERICAN KITCHEN. Wood-Mode's contribution to the nation's Bicentennial—a 48-page history full of memorabilia and historical facts about kitchens from Colonial to modern times. Authored by Rollin Steinmetz. **Wood-Mode Cabinetry. $1**

115. ELKAY BOOKLET OF KITCHEN IDEAS. Deluxe book tells how stainless steel sinks give a smart contemporary look that flatters any interior. Work-saving accessories in many models and sizes are described as are advantages of easy cleaning—longer wear for one. **Elkay Manufacturing Co. 25¢**

116. "HOW TO CHOOSE AND CARE FOR HOUSEHOLD CUTLERY"—from Case Cutlery, America's foremost name. Learn all about the various types of knives, the wider world of specialty knives, blades, handles and the best way to sharpen your household cutlery. Also contains tips on how to care for a knife. **W. R. Case & Sons Cutlery Co. 25¢**

117. KITCHEN PLANNING KIT. Includes 16-page, full-color booklet of ideas to design kitchens in creative new ways. Kit has full-color literature showing kitchen installations, giving cabinet specifications and work sheets to help you with your own kitchen planning. Kit also offers planning help for bathrooms and vanity arrangement, cabinet use. **Cabinet Division, International Paper Co. $2**

118. DISTINCTIVE CABINETRY—from Quaker Maid, the standard for excellence in fine wood kitchen, bath and den cabinets. Full-color brochures show the line and includes decorative hardware and accessories. **Quaker Maid. $1.25**

119. SEE ALL THERMADOR'S QUALITY APPLIANCES BEFORE YOUR EYES. Thermador's 16-page, full-color brochure has conventional and microwave ovens, cooktops and ventilating hoods—with the specifications for each item included. **Thermador. 25¢**

120. KITCHENS FOR TODAY AND TOMORROW. "Fashion Kitchens" is a 44-page, full-color booklet illustrating how uncluttered cabinet design permits freedom to choose almost any decorating scheme. "Choice Is Yours" brochure presents an array of fashion kitchens. **St. Charles Manufacturing Co. $3**

121. WASTE KING IS MORE THAN SIMPLY A TERRIFIC STAINLESS STEEL DISHWASHER! Waste King also makes a premium-quality line of Disposers, Char-Glo Barbecues and Compactors. Color brochures give complete details and specifications. **Waste King. 25¢**

122. THE NEWEST ELECTRIC FOOD PROCESSOR MAKES GOURMET COOKING NUTRITIOUS! Vita Mix 3600 can grind grain; knead bread dough in three minutes; make fresh juices, using whole fruits and vegetables for more vitamins. Booklet shows ways to save time and money. **Vita Mix Corp. Free**

123. PLAN YOUR KITCHEN LIKE A PRO with Kitchen Kompact's new 36-page book. Its 24 sections cover every question you can think of, and some you can't. And there are even scaled grid sheets for you. **Kitchen Kompact Inc. $2**

124. NEW! PICTURE BOOK V OF THE LOVELIEST ROOMS IN AMERICA. Wood-Mode's brand-new book fea-

tures dozens of full-color installations of cabinetry in kitchens, baths and other rooms. There are 54-pages of decorating ideas. **Wood-Mode Cabinetry. $2**

MAIL ORDER

125. HOW TO START YOUR OWN MAIL ORDER BUSINESS. If you want to be free to "do your own thing," a mail order business of your own might be the answer. A mail order business can flourish at home in your spare time—and House Beautiful's two resident "Window Shopping" experts share their knowledge of the opportunities available in this mushrooming field. **House Beautiful. 50¢**

126. A METROPOLITAN SPRINGTIME. New, 48-page spring catalogue includes a Victorian "book of ices," a new needlework book, jewelry, reproductions of Early American glass, porcelain, bronze, silver, pewter, brass. **The Metropolitan Museum of Art. $1** for year's subscription to catalogues, announcements

SILVER, CHINA & CRYSTAL

127. "ONE NAME SAYS IT ALL"—REED & BARTON. When it comes to silverware, Reed & Barton says it all in this brochure of their sterling silver, sterling II, silverplate, stainless and pewter flatware. **Reed & Barton. Free**

128. SOMETHING FOR EVERY TABLE, EVERY TASTE, from Denby Ltd. This brochure shows all the beautiful tableware patterns in casual stoneware, fine stoneware, fine china, all co-ordinated with the company's lovely glassware and flatware. **Denby Ltd. 50¢**

129. IT'S EASY TO CHOOSE THE RIGHT FLATWARE PATTERN—if you have this fat parcel of booklets from Oneida to help. There are 35 stainless and silverplate patterns to choose from, plus hollowware and serving pieces. **Oneida Silversmiths. Free**

130. "GORHAM COVERS YOUR TABLE." Everyone wants a beautiful table, but knowing how to make all the component parts work is an art. Now Gorham shows you how with booklets on sterling, china and crystal. **Gorham. Free**

131. WATERFORD CRYSTAL. That's all you need to say. Color booklet illustrates the variety of styles that are available in this beautiful Irish lead crystal. **Waterford Crystal. Free**

132. CHINA AND CRYSTAL CO-ORDINATED RIGHT BEFORE YOUR EYES. The makers of Fostoria Crystal and Pickard China have conspired to produce a most delightful and informative color folder showing 24 fine china and 40 crystal patterns, plus three pages of table settings. **Fostoria. Free**

133. WILTON RWP ARMETALE CATALOGUE. Comprehensive 85-page color folio shows the full Armetale metal collection of more than 450 pieces. **Wilton Armetale. $3**

134. "BACCARAT, THE CRYSTAL OF KINGS." This three-portfolio package includes a stemware pamphlet, a Ceralene china color folder that features the distinctive Limoges dinnerware patterns and a brochure of fine Christofle silver made in France. **Baccarat Inc. $1.10**

135. FINE LEAD CRYSTAL STEMWARE FROM THE WORLD'S LARGEST MANUFACTURER. The "Cristal d'Arques" collection of fine lead crystal tumblers and accessories are styled and crafted in France to preside with consummate style and grace over your American table. **J. G. Durand International. Free**

136. "TREASURE THE GREAT AMERICAN CHINA—LENOX." This beautiful-to-look-at color booklet outlines the firm's many sought-after china, crystal and accessories patterns, with prices and helpful pattern co-ordination information included. **Lenox. Free**

137. OXFORD—AMERICA'S ONLY BONE CHINA was designed with a flair for high-style young living. The color brochure makes it immediately apparent that this china has an ambiance all its own—and enough confidence to be at home on any table. **Oxford Bone China. Free**

138. PORCELAIN FROM DENMARK FOR BEAUTIFUL TABLE SETTINGS. A portfolio of lovely Bing & Grondahl fine china dinnerware, as well as a 30-page book in full color showing charming porcelain figurines for collecting and gift-giving. **Bing & Grondahl. $1.25**

139. TWO FINE OLD NAMES IN CHINA NOW ARE THE NEWEST, MOST EXCITING NAME AROUND. Color brochures from Royal Worcester Spode show bone china, oven-to-tableware porcelain and crystal. If you liked Royal Worcester or Spode, you'll love what they're doing together! **Royal Worcester Spode Inc. 50¢**

140. IF YOUR TABLE COULD STAND A LITTLE VERSATILITY, WMF Fraser's stainless flatware portfolio can help. It features 15 styles, along with lots of tabletop ideas. **WMF Fraser. Free**

141. DURABLE CRYSTAL? At last, from Schott-Zwiesel. It's called "Z-Glass," and it has all the brilliance and sparkle, all the bell-ring tone you expect from the finest crystal—yet it also has exceptional strength to insure high durability. Packet shows how dramatically beautiful the designs are. **Schott-Zwiesel Glass Inc. 25¢**

142. THE ELEGANCE OF GINORI. A full-color brochure of 40 impeccable patterns displays the artistry and taste of Ginori, one of Europe's most noted names in china since 1735. **Richard-Ginori. Free**

143. CYBIS, THE PORCELAIN THAT LEAVES YOU BREATHLESS . . . has a new spring brochure. It's eight pages of Cybis porcelain sculptures that are not only lovely to look at and own, but an investment that will grow in value each year. **Cybis. 50¢**

144. GUARANTEED TO BE UNTEMPERAMENTAL. It's Temperware by Lenox—the first shockproof casual dinnerware that carries a two-year full warranty. Illustrated are 15 patterns and matching cook-and-serve pieces with casual handblown lead crystal in (*Continued*)

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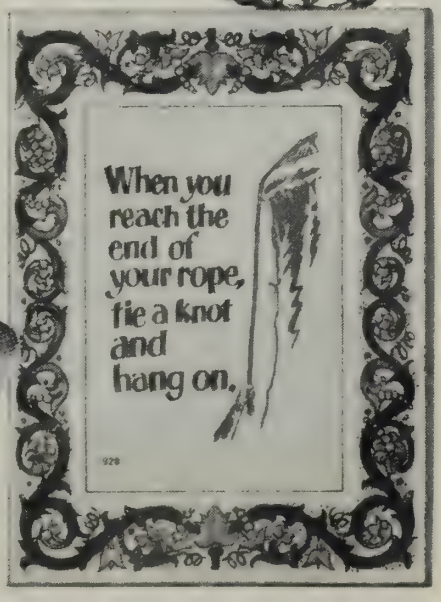




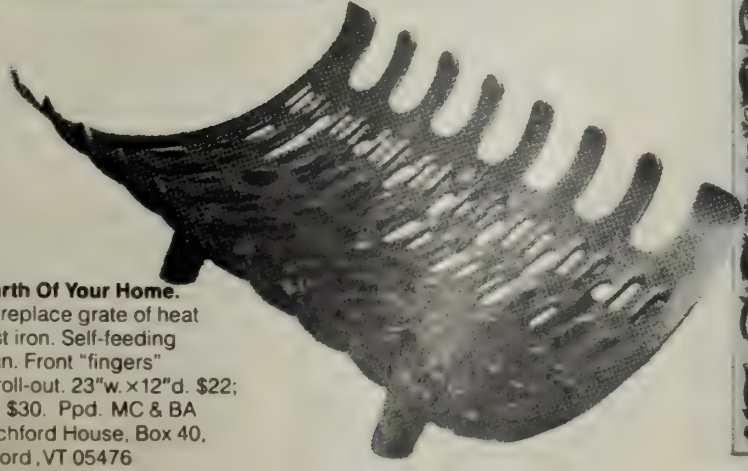
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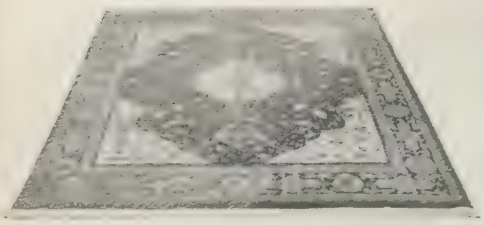


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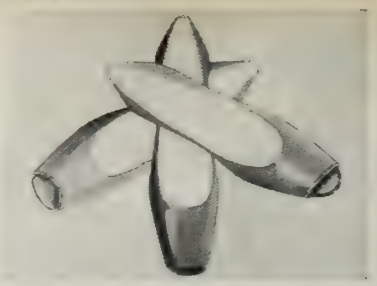
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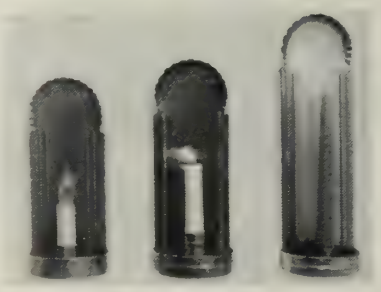
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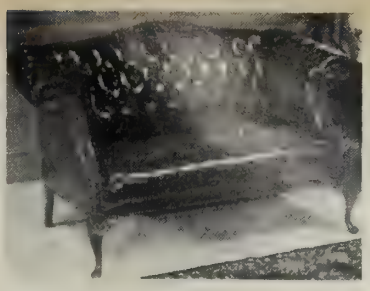


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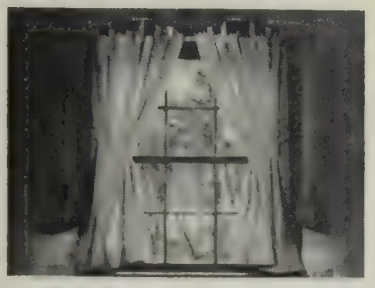


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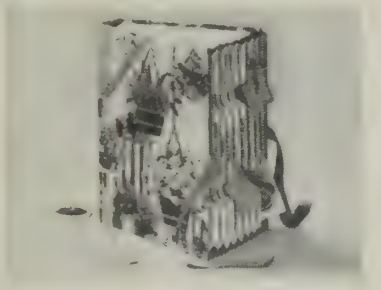
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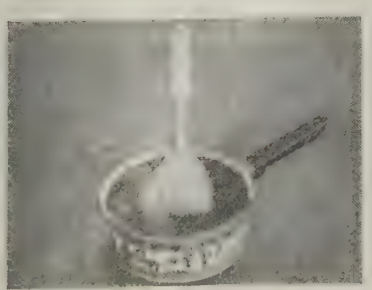
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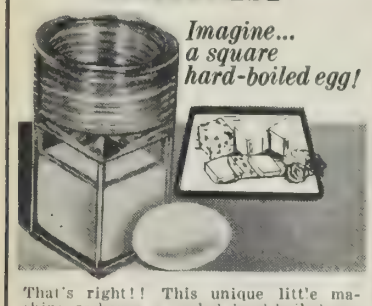
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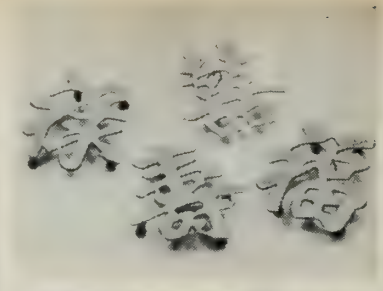
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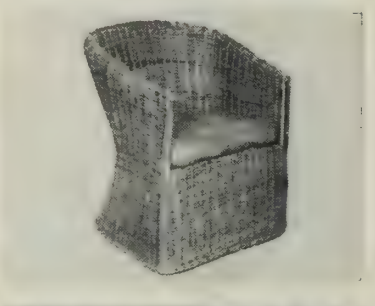
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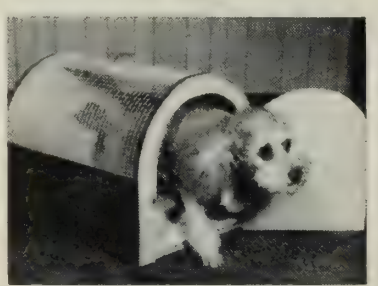
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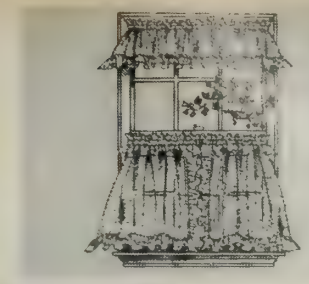


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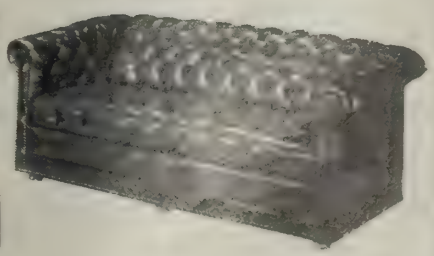
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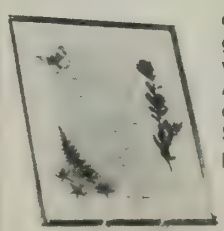
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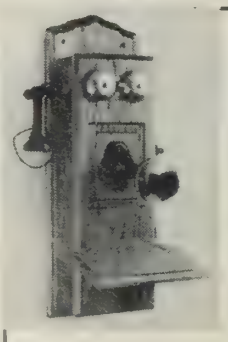
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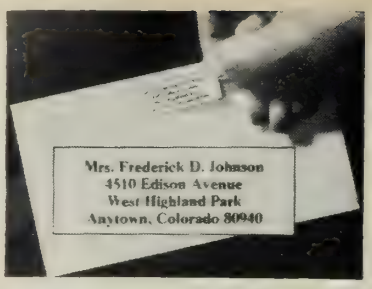
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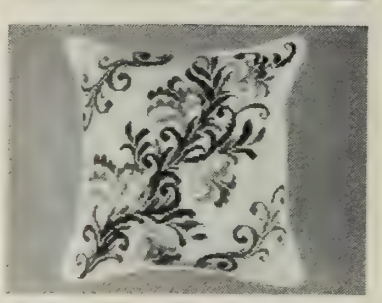
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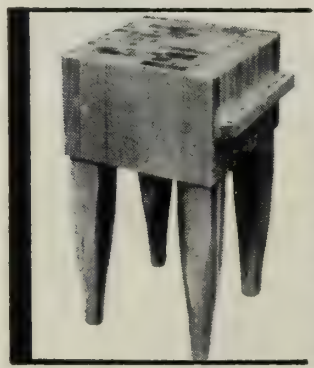
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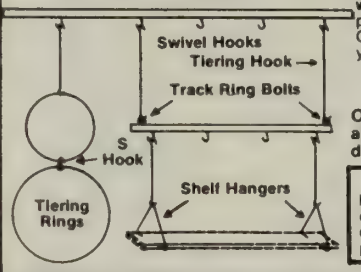


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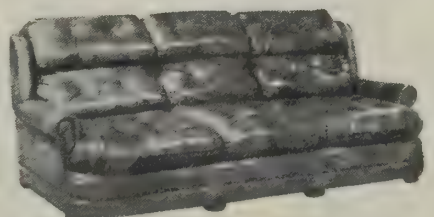


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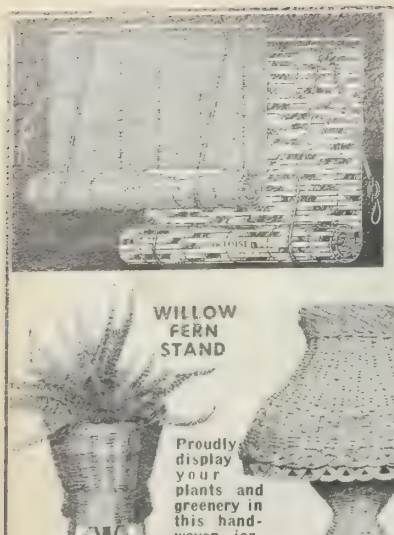
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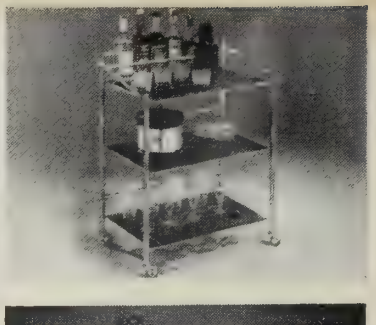
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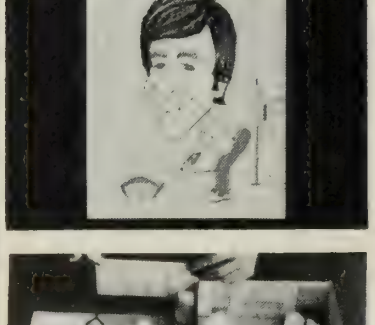
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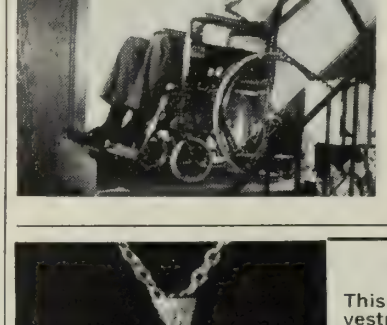
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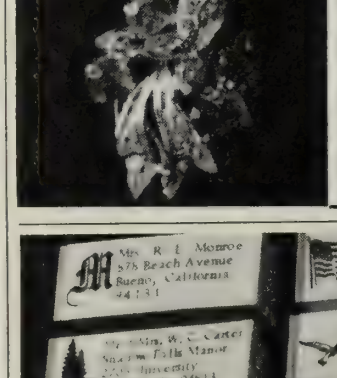
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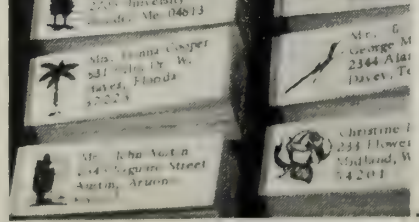
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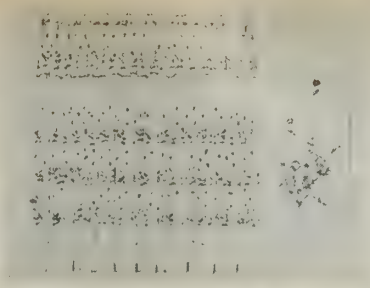
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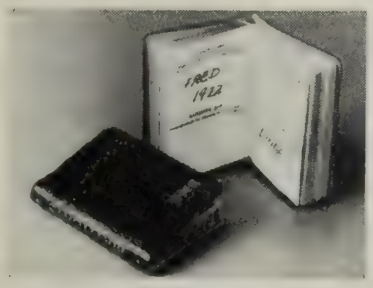
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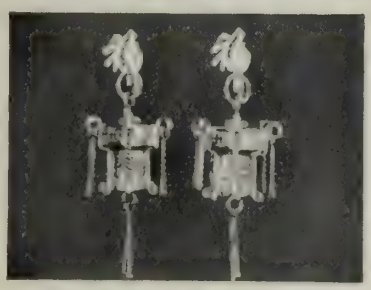
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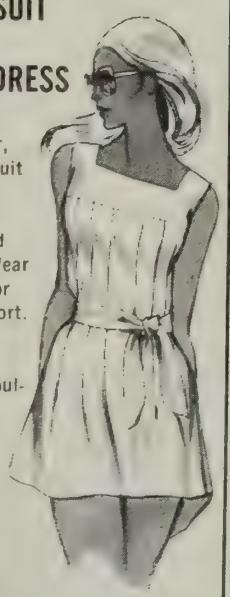
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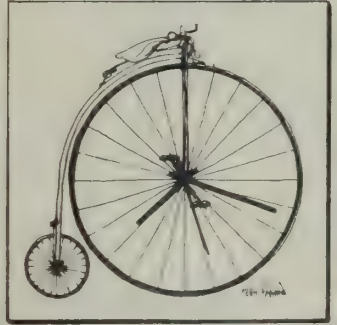
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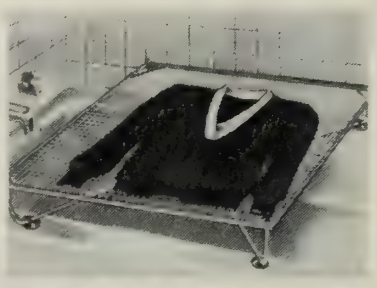
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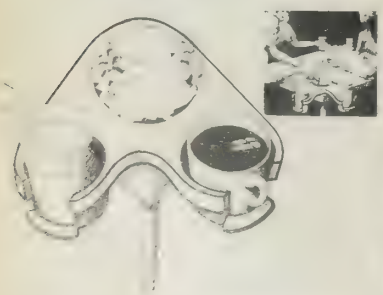
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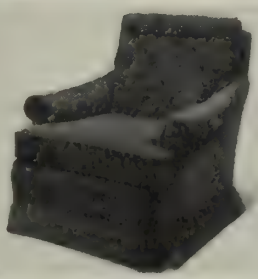
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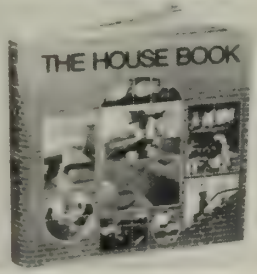
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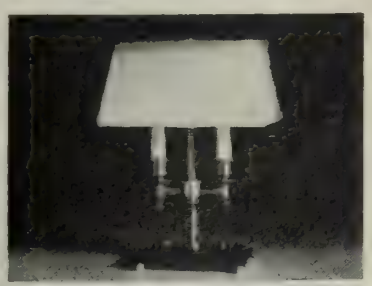
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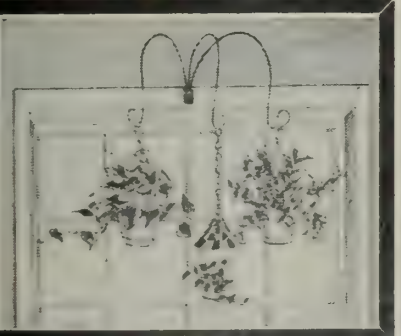
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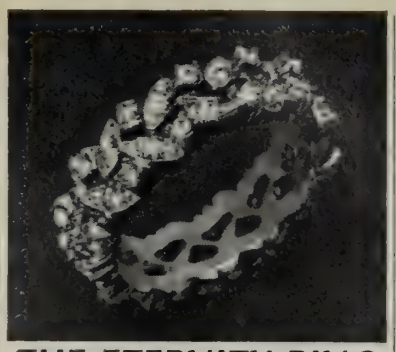
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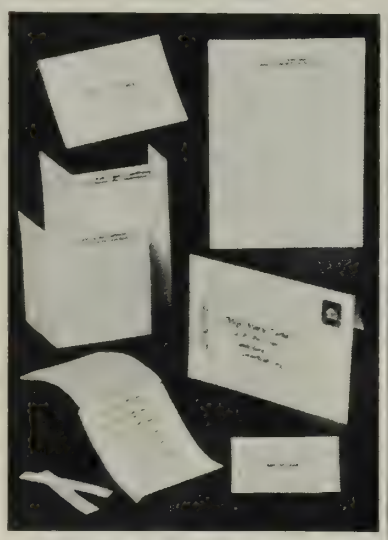
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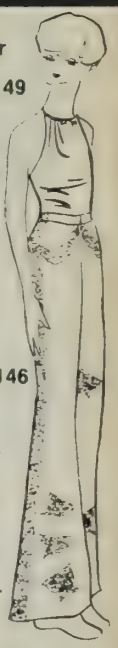
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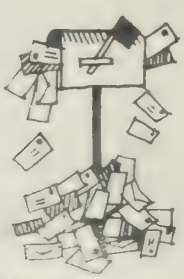
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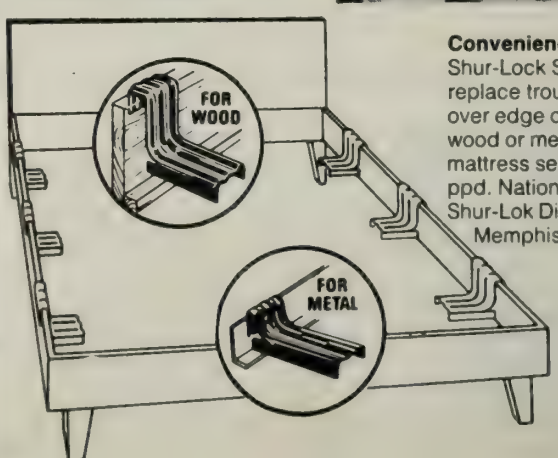
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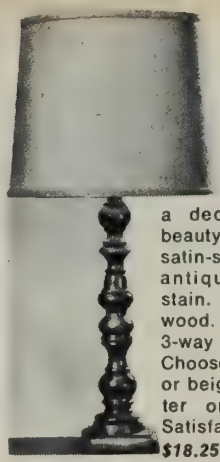
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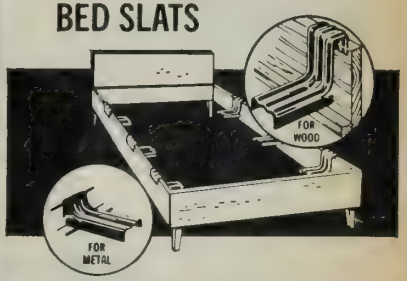
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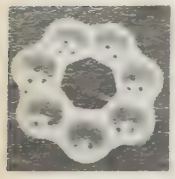
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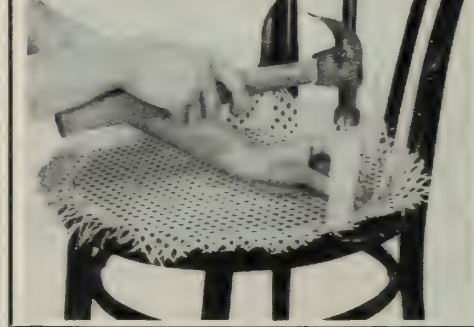
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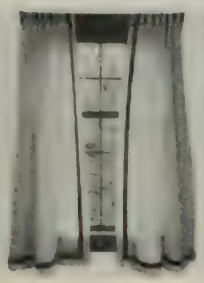
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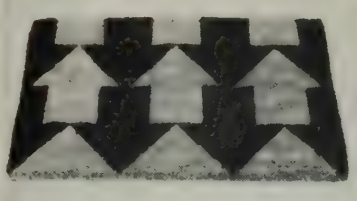
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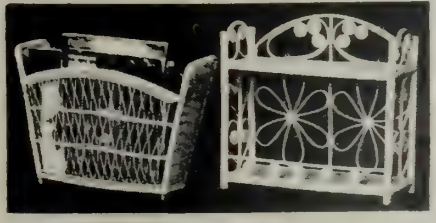


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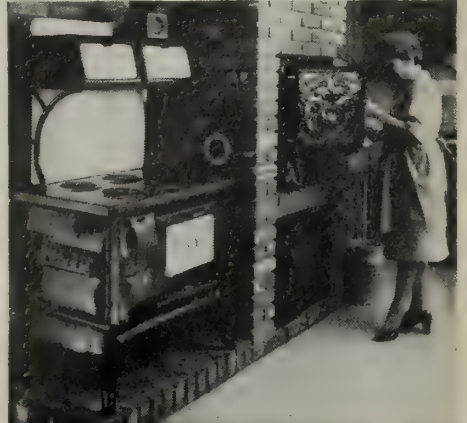
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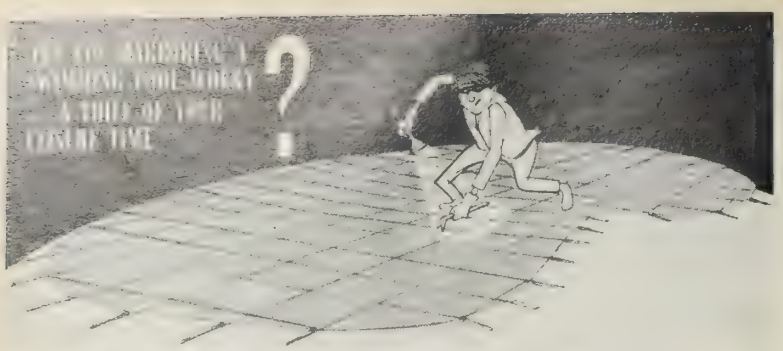
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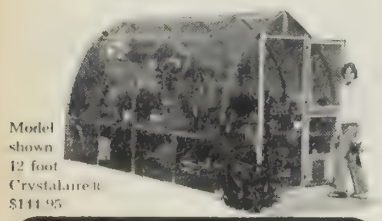
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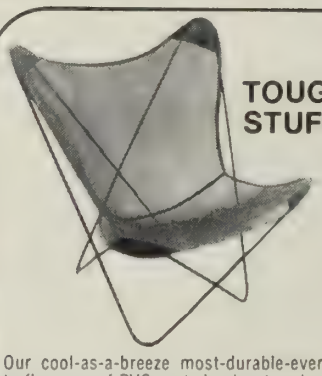
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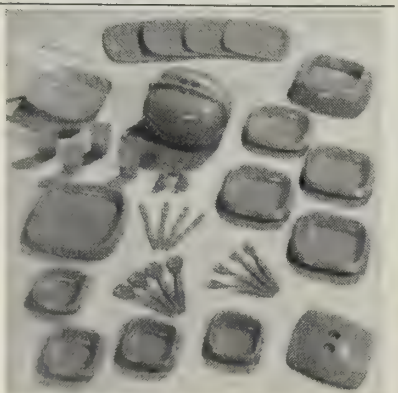
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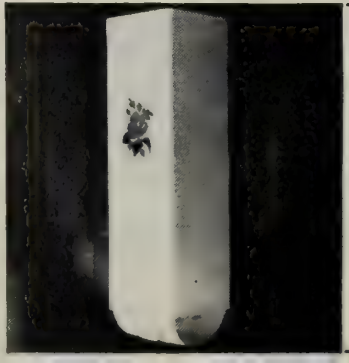


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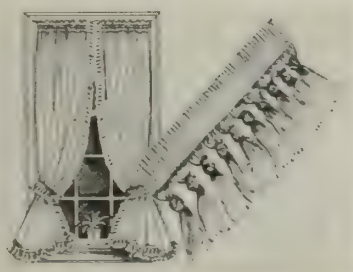
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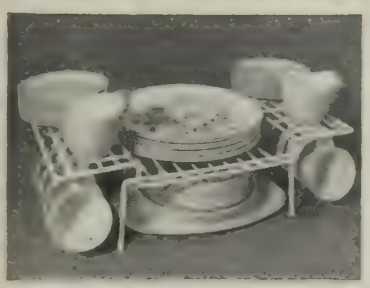
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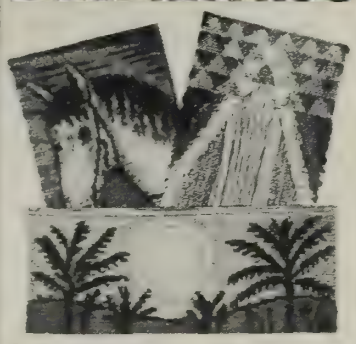
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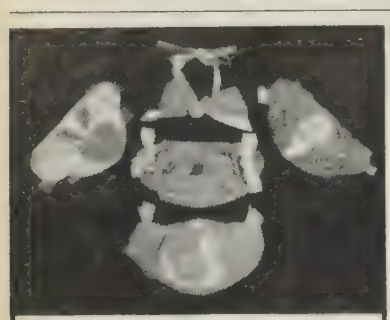
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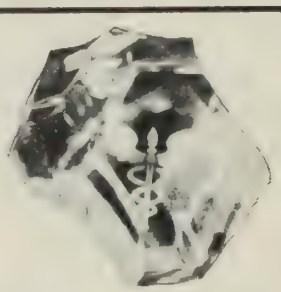


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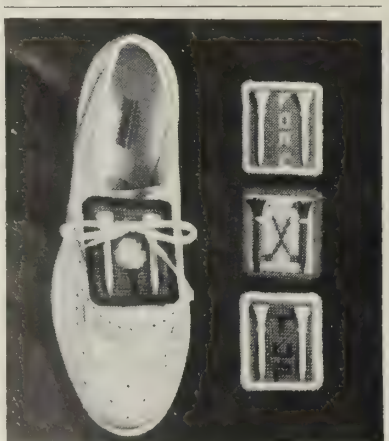
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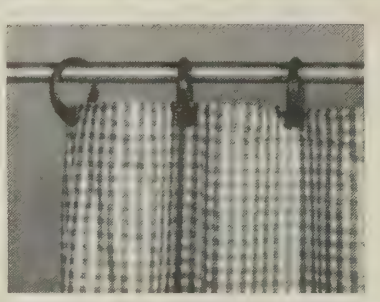
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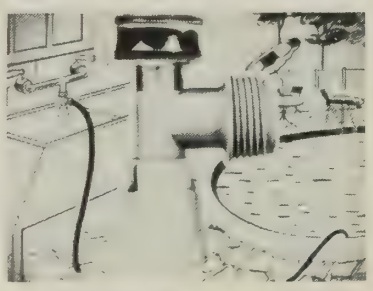
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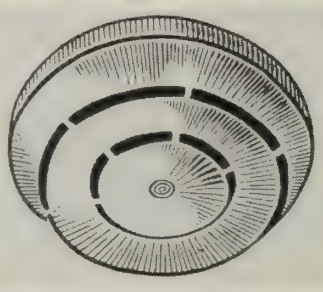
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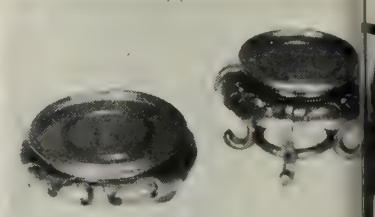
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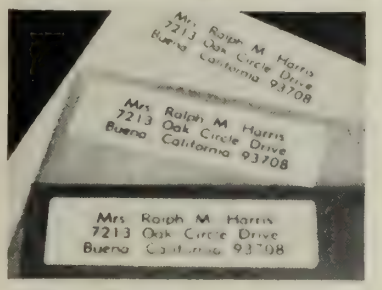
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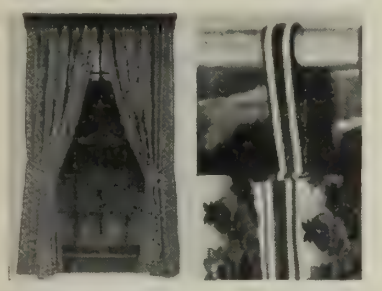
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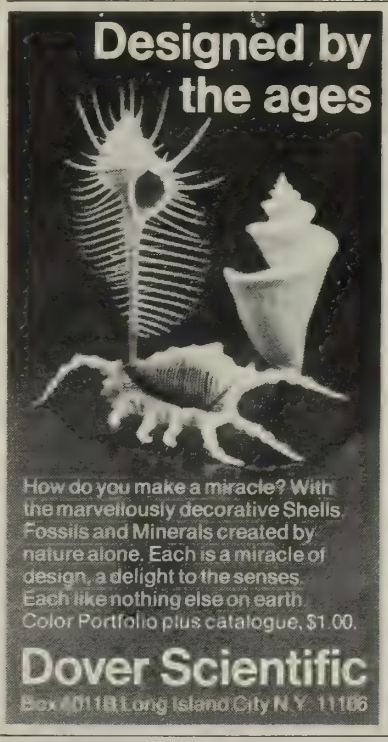


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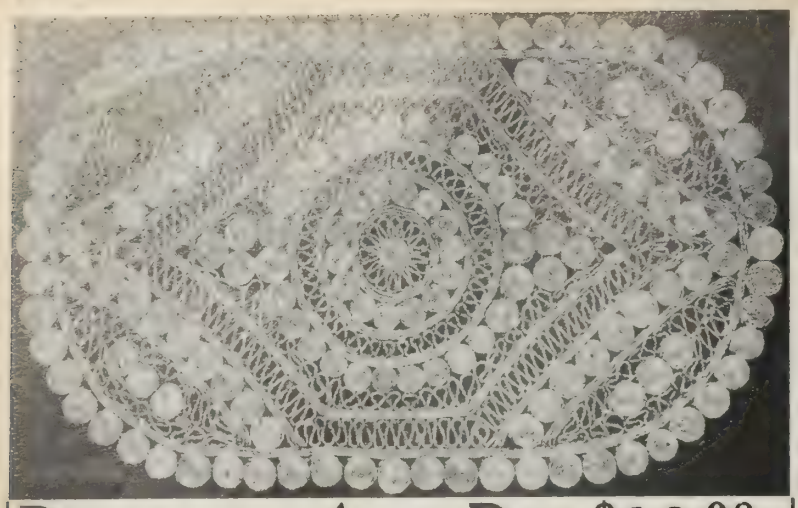
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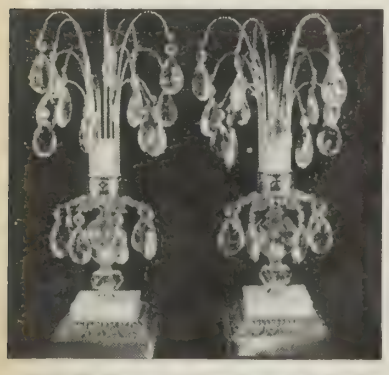
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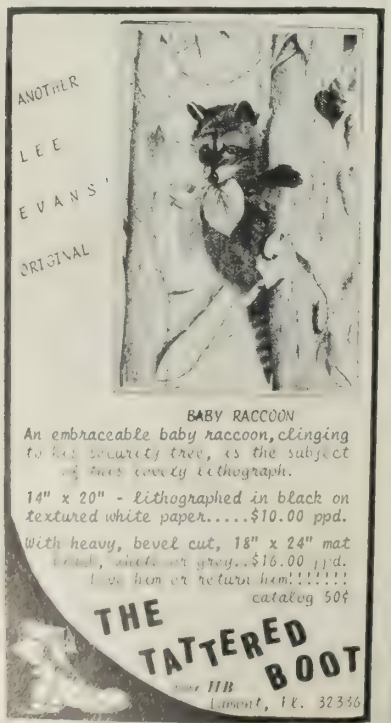
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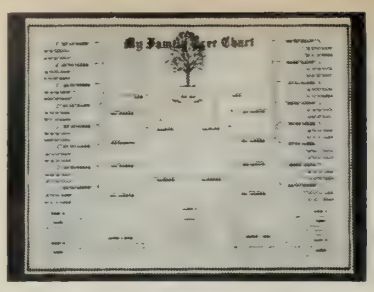
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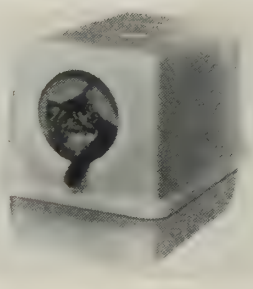
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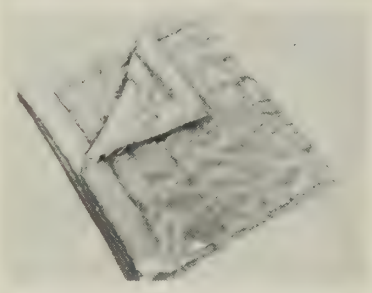
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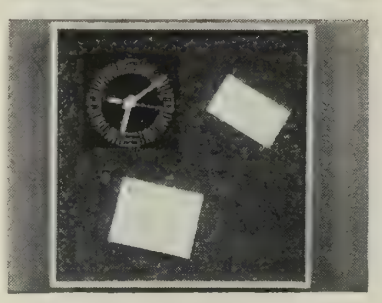
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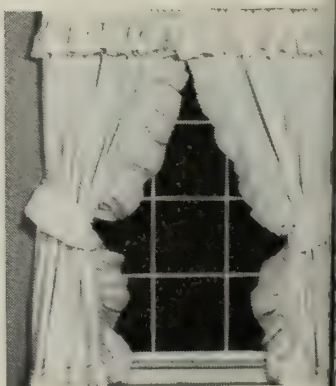
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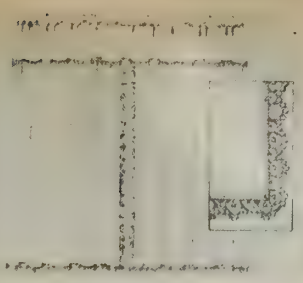
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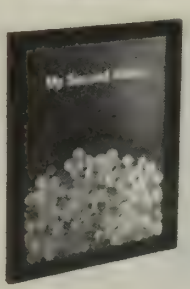
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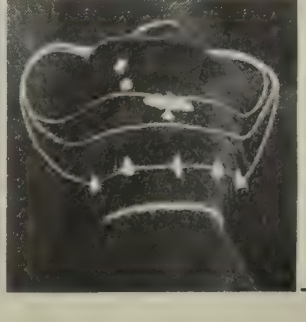
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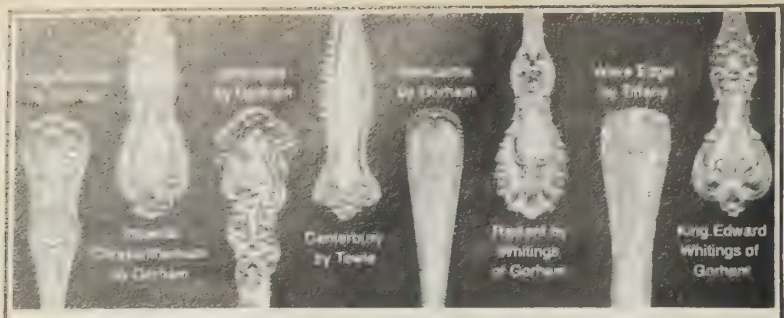
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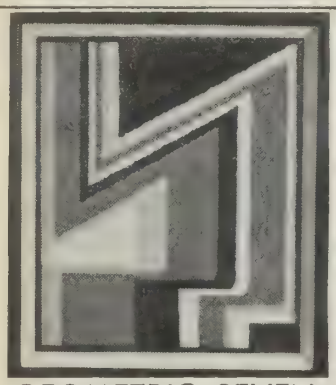
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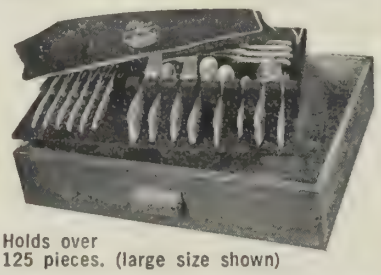
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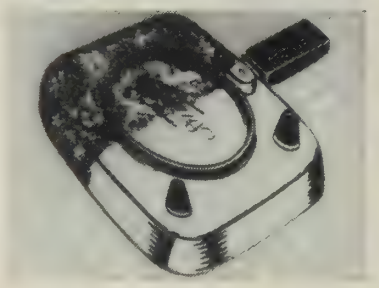
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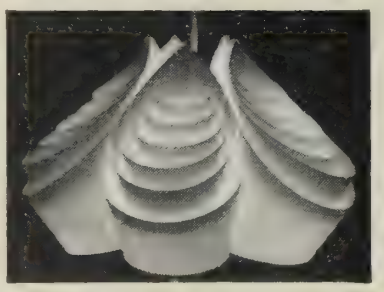
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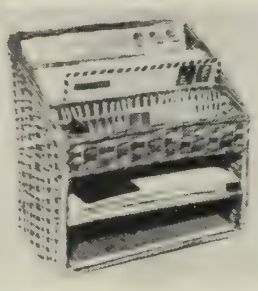
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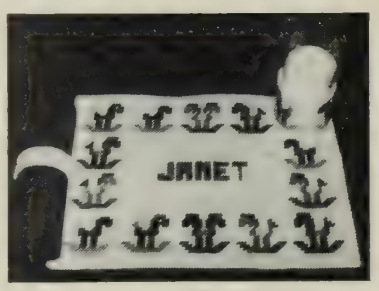
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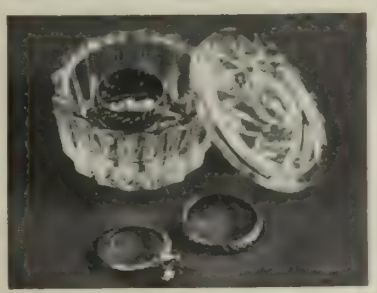
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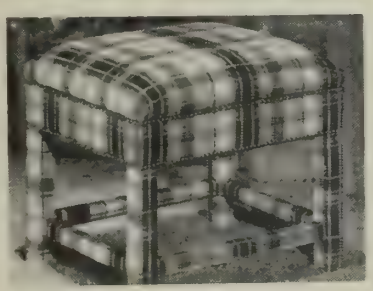
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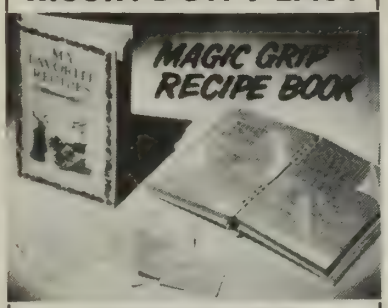


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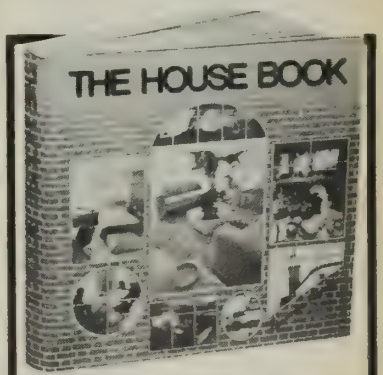


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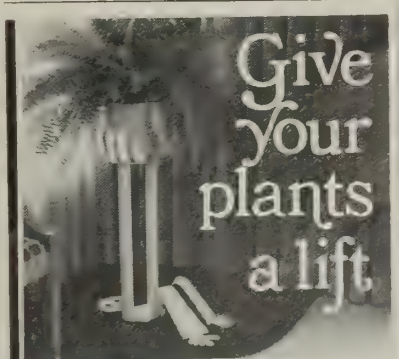
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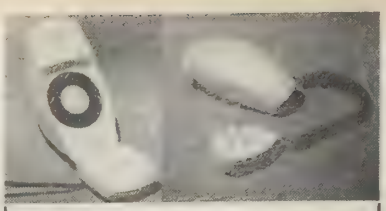


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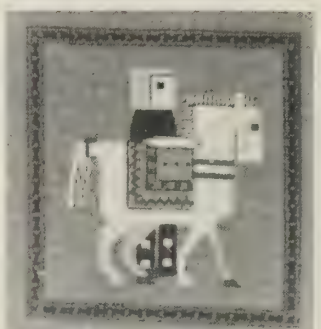
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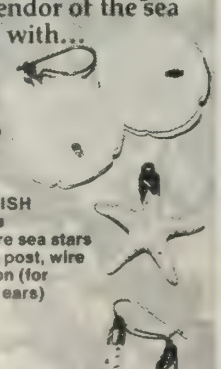
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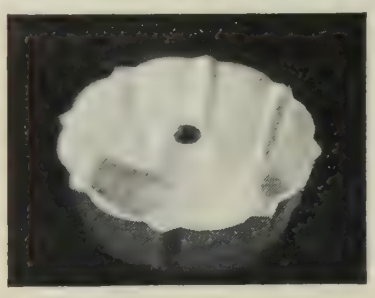
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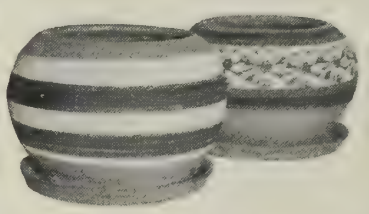
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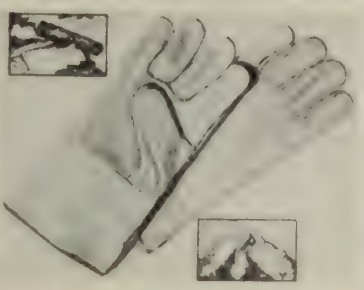
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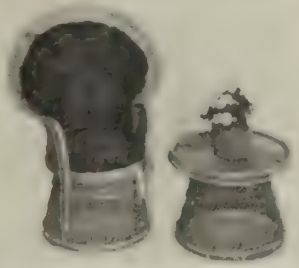
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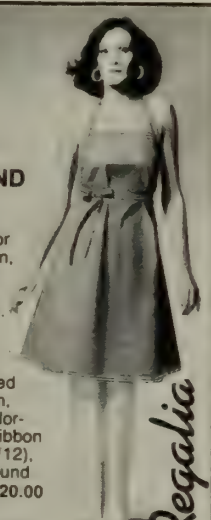
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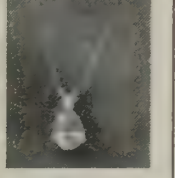
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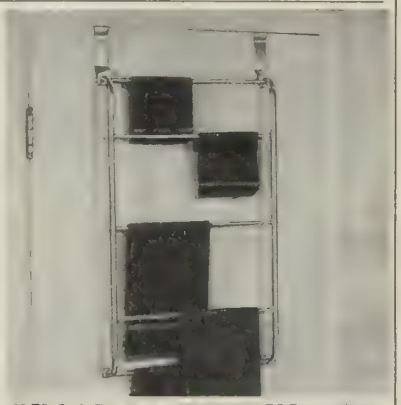


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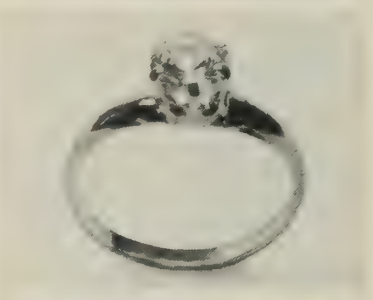
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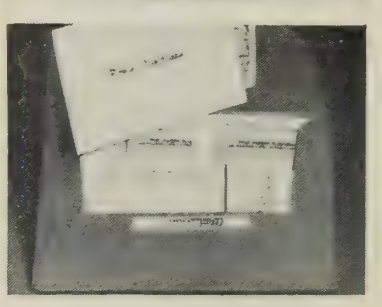
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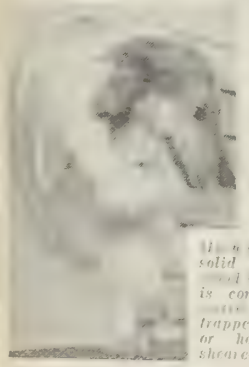
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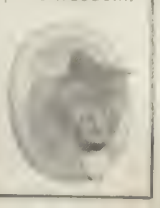


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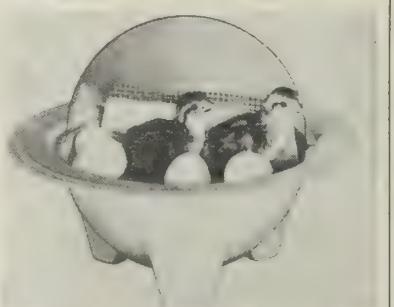
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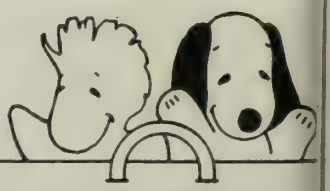
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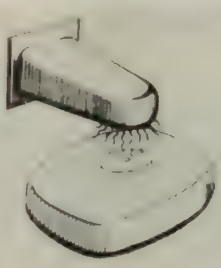
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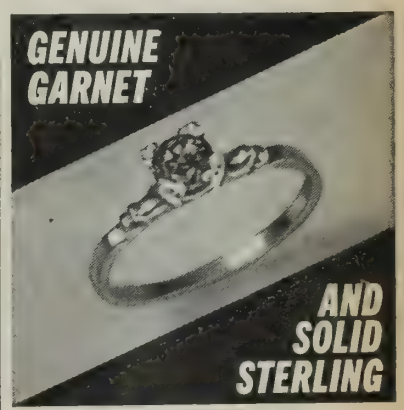
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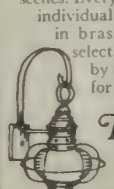
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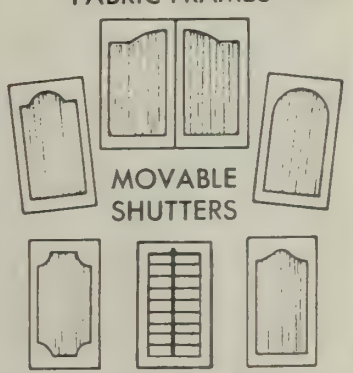
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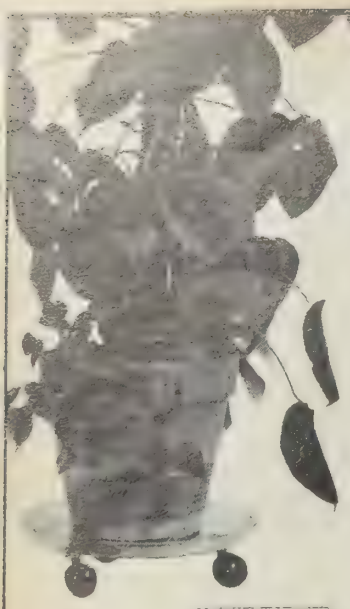
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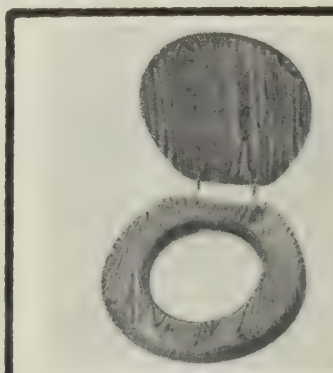
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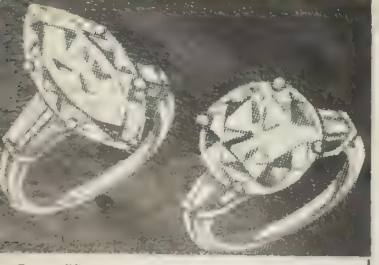
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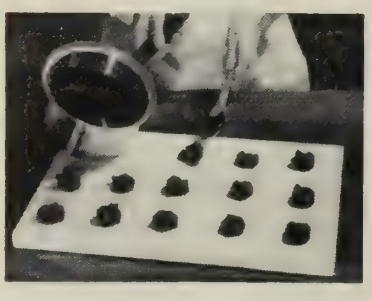


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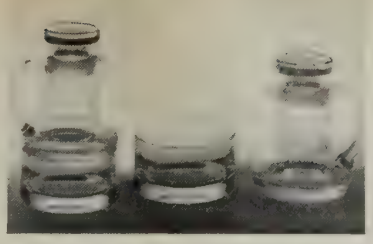


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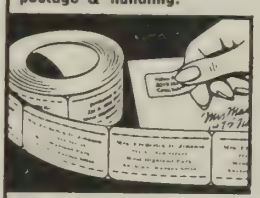
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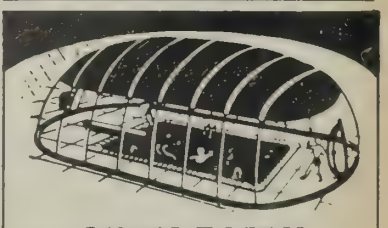
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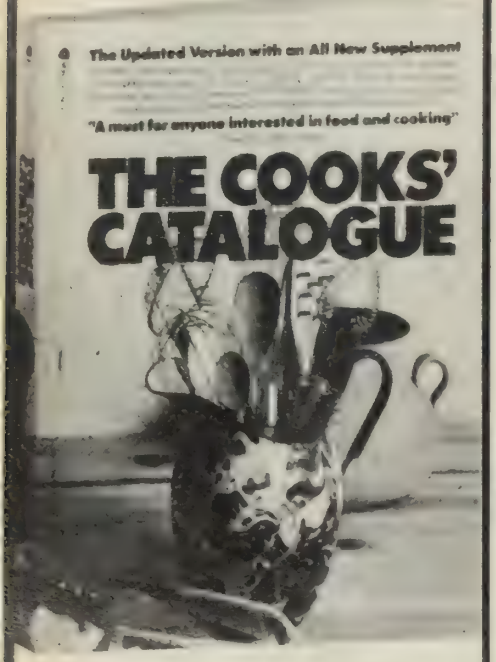
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PRODUCT INFORMATION

Asterisks note the items available through decorators only. For names of stores with merchandise listed by the manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately owned article. Include issue date and page number.

Cover

"Kaleidoscope" fabric on L-shaped sofa and lambrequin, "Mosaique" window tiebacks and (bottom) ottoman fabric, "Samarcande" (top) ottoman fabric, and "Topkapi" blue pillow fabric, **Clarence House Fabrics.*** Rust Ultrasuede chair and wall fabric, **Kent-Bragaline.*** Carpet, **Contour Floor Coverings Inc.*** Blinds, **Levolor Lorentzen Inc.** Coffee table built by **Michel Petrov of Bel-Air.*** Floral arrangement, **Renny,** 251 E. 62nd St., N.Y.C. 10021. Painting by William Zingaro, **Robert Aaron Young Gallery,** 979 Third Ave., N.Y.C. 10022. Indonesian ash trays, antique lacquer plate and antique Chinese figures all from **John Rosselli.*** Jugs and antique ginger jars, **Limited Editions.*** Antique Con-Tok, **Art Asia Inc.,** 1088 Madison Ave., N.Y.C. 10028. Ostrich eggs, **Hunting World Inc.,** 16 E. 53rd St., N.Y.C. 10022. Lambrequin upholstered by **Louis Perez.*** Sofa executed by **Delta Upholsterers Inc.*** Ottoman and chair executed by **Henry B. Urban Inc.*** All lighting, **London Electric Contractors,** 27-16 41st Ave., Long Island City, N.Y. 11103.

Pages 43-46—From Scratch

Interior Designer: Ving Smith, A.S.I.D., **Ving Smith Interiors,** Premium Point Park, New Rochelle, N.Y. 10801. Builder: **Irwin Oster,** P.O. Box 62, Mamaroneck, N.Y. 10543. Bathroom fixtures and kitchen bar sink, **Kohler Co.** "Monticello" carpeting, bath towels, sheets, pillow cases and living room pillow covers by **Vera** for **Burlington Industries Inc.** Paint, **Sherwin Williams.** Insulation, **Owens-Corning Fiberglas Corp.** Television, **RCA.** Kitchen accessories, **The Pottery Barn,** 231 10th Ave., N.Y.C. 10011. Lamp over study desk, **Lighting Associates Inc.*** Pool table and light, **Luce Klein Antiquaire,** 310 North Ave., New Rochelle, N.Y. 10801. Acrylic bookends, **Lucidity,** 775 Madison Ave., N.Y.C. 10022. Framed prints, from **Karl Mann Associates Inc.*** Oil over desk by Christopher.

Page 50—Once a Bar

Kitchen cabinets, **Wood-Mode Cabinetry.** Built-in lighting, **Esco Lighting.** China, **Royal Copenhagen,** 573 Madison Ave., N.Y.C. 10022. Bell hanging in dining room designed by Paolo Soleri, **Cosanti Foundation;** painting by Vos Poulos.

Page 76—Two-Stage Kitchen

Ceramic wall tile, **Country Floors Inc.,** 300 E. 61st St., N.Y.C. 10021. "Vitalite" under-cabinet lights, **Duro-Lite Lamps Inc.** Chopping block cart and kitchen accessories, **Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022. Paint, **Janovic/Plaza Inc.,** 1292 First Ave., N.Y.C. 10021. "Coffee Plus" coffee-maker, **Krups Co.** All small appliances from **Hamilton Beach,** division of **Scovill.**

Pages 118-125—Joyful Living

Entry foyer: "Tanley" wallpaper, **Brunschwig & Fils.*** "Livingston" carpet in "Autumn Henna," **Schumacher.*** Custom-painted window screen, carved wood sections, **India Nepal,** 3 E. 28th St., N.Y.C. 10016. Upholstery fabric on settee and bolsters, velvet table skirt fabric and table handkerchief overcloth, **Stroheim & Romann.*** Needlepoint pillows, **George Cothran,** 238 E. 60th St., N.Y.C. 10022. Hepplewhite wall sconces, **Frederick P. Victoria,** 154 E. 55th St., N.Y.C. 10022. Oriental porcelain jars and lamp base from **China House Of Arts & Pottery,** 1100 Madison Ave., N.Y.C. 10028.

Living room: Chinese Export platters, **Charles Pollock Antiques,** 478 Melrose Place, Los Angeles 90069. Silk flowers, plum blossoms, **The Gazebo,** 660 Madison Ave., N.Y.C. 10021. Louis XV *trumeau*, and chinoiserie tole lamps, **Frederick P. Victoria.** Lamp shades custom made by **Ruth Vitow,** 160 E. 56th St., N.Y.C. 10022. Carved bamboo figure, Chinese lacquer shrine offering dish with cover, Japanese lacquer scroll box with tray, **House Of Hite Inc.,** 201 E. 57th St., N.Y.C. 10022. Red lacquer fish box, **Charles P. Gracie.*** Pair of porcelain vases, porcelain ginger jar and Wedgwood garden seat, **J. Garvin Mecking,** 188 E. 64th St., N.Y.C. 10021. Porcelain Thai teapots, **Jennie B. Goode,** 1194 Lexington Ave., N.Y.C. 10028. Bamboo candles, **Bailiwick,** 244 E. 60th St., N.Y.C. 10022. "Millsbury" wool carpet in "Canyon Sunset," **Schumacher.*** "Byzantine" velvet curtain fabric, "Ciel" curtain fringe, brown velvet fabric on desk chair, piano bench and pillows, **Stroheim & Romann.*** Armoire, **Le Provence De Pierre Deux,** 369 Bleecker St., N.Y.C. 10012. Paintings on glass: (top two), **Crystian Aubusson,** 160A E. 55th St., N.Y.C. 10022; (bottom), **Charles P. Gracie.*** Porcelain tulips on piano, **Soovia Janis.** Ironstone footbath, **J. Garvin Mecking.** Pair of Foo dogs, **Rare Art Inc.,** 978 Madison Ave., N.Y.C. 10028. Coromandel screen and pair of Chinese Export lamps with linen shades are from **Charles Pollock Antiques.**

Den: "Fez" sailcloth sofa fabric, "Joyce" chair fabric and "Moire" curtain fabric, **Hannett-Morrow-Fischer.*** Curtain linings, tablecloth fabric and desk chair covering, **Boussac Of France.*** Corduroy pillow fabric, **Collins & Aikman.** "Sai Mai" pillow fabric, **Brunschwig & Fils.*** Pair of lamps with carved wood sphinxes, **Crystian Aubusson.** Carved swans, **Gimbels East,** 125 E. 86th St., N.Y.C. 10028. Tea canister, 19th century, **Charles P. Gracie.*** Wall brackets under swans. **Wolchonok Hardware,** 155 E. 52nd St., N.Y.C. 10022. Two tinsel pictures, **James Robinson,** 12 E. 57th St., N.Y.C. 10022.

Dining room: Vinyl floor tiles, **National Floor Products.** "Gaspard" sailcloth fabric on banquettes and Roman shades, "Columbo" table skirt and pillow fabric, **Brunschwig & Fils.*** "Fiandrie" flowered pillow fabric, dining chair fabric, **Arthur H. Lee & Jofa.*** Chippendale mirrors, **Friedman Bros. Decorative Arts,** 305 E. 47th St., N.Y.C. 10017. Opaline glass chandelier with brass and steel, **House Of Hite Inc.*** Female figure, 18th century, **Charles P. Gracie.*** Imari plates and steel stools, **James Robinson.** Imari pattern cups and saucers, **Aldin,** 415 E. 53rd St., N.Y.C. 10022. Custom lamp shades, **Ruth Vitow.** Table napkins, **Fallani & Cohn.**

Imari vases and rust bowl are all from **John Rosselli.***

Bedroom: "Millsbury" carpet in "Pink Pearl" by **Schumacher.*** Chaise longue, **Decorator's Walk.*** Chaise longue velvet fabric, **Erbun.*** "Persia" fabric for bed hangings, pillow trimming, shams and coverlet, and fabric laminated on custom-built closets and cupboards, **& Vice Versa.*** "Dot Dot" fabric for coverlet, pillow shams and wastepaper baskets, **Cyrus Clark Inc.** Porcelain garden seats, **Charles P. Gracie.*** Chinese wedding chest, **Mrs. H. Leo Gould,** 699 Madison Ave., N.Y.C. 10021. "Lady Holding a Rose" portrait, **Ann-Morris Antiques,** 239 E. 60th St., N.Y.C. 10022.

Studio: Lamps with black shades by **Joe Head Inc.** All upholstery and workmanship executed by **J. D. Messina,** 979 Second Ave., N.Y.C. 10022. All plants and flowers, **East River Florists,** 960 First Ave., N.Y.C. 10022.

Pages 126-133—Phased Growth

Living room: Loveseats from **Design Research,** 53 E. 57th St., N.Y.C. 10022; fabric, **J.H. Thorpe & Co.*** Sofa, **Chesapeake-Siegel-Land.*** Chair and ottoman, **Freeman Furniture;*** fabric, **Eaglesham Prints Inc.*** Piano, **Steinway Pianos.** Oriental lamp, **Trouvailles.***

Study: Butcher-block chair, **Door Stores,** 210 E. 51st St., N.Y.C. 10022; other chairs, **Modern Furniture Barn,** a/k/a "The Yellow Barn," 430 Bedford Rd., Armonk, N.Y. 10504. Cabinet/drawer units, **Gilligan Brothers.** Hand loom, **The Elder Craftsman,** 850 Lexington Ave., N.Y.C. 10021.

Kitchen: Oven, **Thermador,** division of **Norris Industries.** Sink, **American Standard.** Refrigerator, **White-Westinghouse Corp.** Disposer by **KitchenAid.** Range from **Modern Maid,** division of **McGraw-Edison Co.** Stools designed by Vico Magistretti from **Atelier International Ltd.*** Cabinets, **Gilligan Brothers;** fronts, **Formica Corp.** "Welsh Quarry Tile" flooring, **Louis Goldey Co. Arcadia** sliding glass doors, **Elmer T. Hebert Corp.** Skylights, **Wasco-O'Keefe Skylights.** Lighting, **Lightolier.*** Paint, **E.I. DuPont de Nemours.**

Outdoor furniture: Table and chairs, **Brown Jordan Co.**

Pages 134-139—Cottage Industry

Living room: Desk chair, **Door Stores,** 210 E. 51st St., N.Y.C. 10022. Painting above sofa, Jon Carsman, 28 E. 4th St., N.Y.C. 10010. Painting above desk, Carl Palazzolo, 250 Bowery, N.Y.C. 10014. Painting above fireplace, **Pace Gallery,** 32-34 E. 57th St., N.Y.C. 10022. English pine desk, candlesticks, butcher-block table and captain's chest are antiques.

Dining room: Pottery plates, **Roy Hamilton,** Box 42, East Hampton, N.Y. 11937. Painting by Joan Snyder.

Small bedroom: Gray flannel wall fabric, **Cenci.*** Painting, Jon Carsman.

Large bedroom: Dhurrie rug, **Patterson, Flynn & Martin.*** Lamp, **Bruce Covenay,** 34 Main St., Clinton, N.J. 08809.

Outdoor furniture: Tub chairs, **Deutsch Inc.*** Director chairs, **Telescope Folding Furniture.** Low plastic table, **Beylerian.*** Glass table, chairs, **Knoll International.***

Pages 140-143—Unusual Solution

Sofa, **Stendig.*** Coffee table, **The Workbench,** 470 Park Avenue South, N.Y.C. 10016. Plants, **Terrestris,** 409 E. 60th St., N.Y.C. 10022. Lighting, *(Continued)*



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Pages 144-151—New Dimensions

Living room: Etagères, coffee table, ottomans, commode from the "Consensus Collection," arm chair, "Bicentennial Collection," **Drexel,** division of **Drexel-Heritage.** Sectional sofa and ottoman, "Distinctive Upholstery," **Heritage,** division of **Drexel-Heritage.** "Marianne" sofa fabric, "Christianshavn" fabric on ottoman and sectional sofa, "Glosheen Blue Mist" fabric on armchair, and "Glosheen Deep Lilac" and "Glosheen Smoke Blue" pillow fabrics; "Nyborg" drapery fabric, all **Waverly Decorative Fabrics.** Rug, **Rosecore Carpet Co. Inc.*** Lamps, **Tyndale.** Accessories on cocktail table, **Karl Springer Ltd.*** Mirror, **Naugatuck Mirror & Glass.** Plants, **Renny,** 251 E. 62nd St., N.Y.C. 10021. Andirons, **William H. Jackson,** 3 E. 47th St., N.Y.C. 10017. Porcelain ducks and owl, **Royal Copenhagen,** 573 Madison Ave., N.Y.C. 10022. Painting from **Wally Findlay Galleries Inc.,** 17 E. 57th St., N.Y.C. 10022.

Dining room: Dining table and sofa table; chairs, from "Consensus Collection," all **Drexel,** division of **Drexel-Heritage,** "Blue Fluted" wallpaper and scree[n] fabric, "Christianshavn" fabric on [ch]airs. "Glosheen French Blue" fa[bric] side chairs and "Nyborg" curtain [fab]ric, all from **Waverly Decorative F[abrics].** Rug, **Rosecore Carpet Co. Inc.*** "[Blue] Fluted" open lace border plates; "[Orien]tal" silverware, **Georg Jensen [Den]mark;** "Amager" glasses by **Holm[egaard]** and "Dionysos" wine carafe, **Ro[yal] Copenhagen,** 573 Madison Ave., N[.Y.C.] 10022. Cattail sculptures, **William Bo[dine],** 202 E. 77th St., N.Y.C. 10021.

Breakfast room: "Woodbriar" drop leaf table and chairs, **Drexel,** division of **Drexel-Heritage.** "Saxon Flower Stripe" curtain fabric, "Kastellet" marine chair fabric, "Tranquebar" wallpaper and shade fabric, placemat fabric, **Waverly Decorative Fabrics.*** "Tranquebar" plates, cups and saucers, teapot, pitcher, salt and pepper; "AJ" pattern stainless steel flatware by **Georg Jensen Denmark;** "Blue Bell" stemware by **Holmegaard** and white bowl, all from **Royal Copenhagen.** Napkins, **Linens By Vera.**

Master bedroom: Queen-size bed, door chest, bed benches, night stands, round commode, "Consensus Collection," twin cocktail table and side chairs, "Et Cetera" Collection, **Drexel,** division of **Drexel-Heritage.** Upholstered chairs and ottomans, "Distinctive Upholstery" Collection, **Heritage,** division of **Drexel-Heritage.** "Kastellet" fabric on bed benches, "Henriette" fabric for drapery, coverlet, chair, ottoman and sofa; "Flora Danica" trim on sofa, dust ruffle and wallpaper; "Glosheen Crimson" and "Glosheen Deep Lilac" chair and pillow fabric, **Waverly Decorative Fabrics.** "Pleasure" carpet, **Columbus Mills Inc.** Rug, **Rosecore Carpet Co. Inc.*** Mirror, **Naugatuck Mirror & Glass.** Lamps, **Tyndale.** "Henriette" teapot, sugar and creamer, plate, cup and saucer; "Continental" flatware, **Georg Jensen Denmark** and bud container are all from **Royal Copenhagen.** Napkins, **Linens By Vera.**

Guest Room: Mantel, **Edward Vondrak Inc.** 36 W. 20th St., N.Y.C. 10011. Firescreen and andirons, **William H. Jackson.** "Blue Fluted" candlesticks, **Royal Copenhagen.** All draperies & wall upholstery executed by **Sid Leonard,** 159-18 83rd St., Howard Beach, N.Y. 11414.

Den: Accessories, **Karl Springer Ltd.***

All floors, **Rex Flooring Inc.,** Route 6, Mahopac, N.Y. 10541.

Pages 152-153—Awaken to Spring

All sheets, pillow cases, comforters, bed hangings, sheeting on walls and covering on ottoman, 50% Dacron polyester and 50% combed cotton, **Martex,** division of **West Point–Pepperell Inc.**

Pages 154-155—Strawberries

All "Strawberry Patch" sheeting designed by Suzanne Pleshette from the Utica Fine Arts collection, **J. P. Stevens.** The following items are available: top sheet, fitted sheet, sham, comforter, bedspread, draperies and printed towels. Wicker furniture, **Walters Wicker Wonderland,** 991 Second Ave., N.Y.C. 10022. Brass bed, **Kings Antiques Importers,** 57 E. 11th St., N.Y.C. 10003. Coffee service, napkins, flatware, **Azuma,** 666 Lexington Ave., N.Y.C. 10022. Red "Magicsilk" tulips, distributed by **Selo Inc.** Parasol custom-made by **Uncle Sam's Umbrellas,** 660 Lexington Ave., N.Y.C. 10022.

Pages 160-162—Shipshape

Designer: **Joseph Paul D'Urso Design,** 17 E. 67th St., N.Y.C. 10021. Cabinets, Bell-Aire Series, **St. Charles Manufacturing Co.** Satin finish, MCP "Melamine Component Paneling" for cabinets, laminate countertops and walls, **Formica Corp.** Ovens and cooktop are from **Thermador.** Dishwasher, **Waste King,** division of **Norris Industries.** Refrigerator/freezer with stainless steel fronts, **Sub-Zero Freezer Co. Inc.** Double sink in stainless steel, **Just Manufacturing Co.** "Lab Flo" faucet and fittings, **Kohler Co.** "Orlyt Imperial," greenhouse frame and aluminum roll-up blinds, **Lord & Burnham.** VPI vinyl tiles have custom stainless steel stud insets by **Charles Loria,** 128 Autumn Ave., Brooklyn, N.Y. 11208. Hospital door with window, **Eliason Corp.** "Rouge, Noir et Blanc" mobile by Calder, **Perls Galleries,** 1016 Madison Ave., N.Y.C. 10021. Clock/radio, **Toshiba America Inc.** Electric coffee-maker and electric coffee grinder, **Braun North America.** Casseroles, **Arabia Inc.** Cappuccino/espresso coffee-maker, knives and trays, **Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022. **Salter** "Lowline 31" scale, **Aitkenwood Co.** Stacking plastic dinnerware sets: plates, bowls, mugs in blue, yellow and orange, **Heller Designs Inc.,** available from **Pottery Barn,** 231 10th Ave., N.Y.C. 10011. "Boda" glassware and "Kosta-Boda" heat-resistant glass cups and saucers, **Georg Jensen Inc.,** 601 Madison Ave., N.Y.C. 10022. Tea kettle, 2-quart saucepan, 12-inch skillet by **Copco;** ramekins, casserole and orange mugs by **Heller;** red, yellow and blue bowls by **Ira;** glass batter bowl by **Anchor Hocking,** available at **Design Research,** 53 E. 57th St., N.Y.C. 10022. Flatware in red, yellow, blue and white, **Rowoco Co.*** Napkins, **Linens By Vera. Cuisinart** cookware, apron, **Hubert Des Forges,** 11 E. 10th St., N.Y.C.

Editor's note: Product information was omitted in March issue, page 78, on the Allen kitchen: "Imperial" dishwasher and disposer, **KitchenAid.** Custom counter in white Corian, **E.I. DuPont de Nemours.**

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The more nylon per square yard, the longer the life of your carpet. But even more important is the *quality* of the raw material and the *careful treatment* it gets through all stages of production. Sears Enduring Beauty is examined 120 times during its manufacturing process. Because we wanted it to be designated Sears Best, we had to set the standards high.

The advantage of Sears "Label of Confidence"
Tucked under the corner of every Sears carpet sample, you'll find Sears "Label of Confidence." It tells you everything you'll ever need to know about the make-up of any carpet you buy at Sears. And it's the most informative label offered in the carpet industry today.

Scotchgard® Brand carpet protector
Sears Enduring Beauty is treated with Scotchgard® carpet protector to help keep soil loose on the surface so it can be easily vacuumed away. That's why it won't need shampooing as often as unprotected carpet. Plus there's a durable static control treatment to help keep it soft and comfortable.

Fashionable, versatile, elegant styling
Sears chose a new style for Enduring Beauty that's more practical than a shag, more elegant than a conventional plush. Its subtle, tone-on-tone, cut-and-loop style goes in any room, with any decor.

The 20 colors people want most
We did months of research to find out what colors people really want when they're creating or matching a decor. Some are soft, some bold, some vibrant, all versatile.

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HOUSE BEAUTIFUL

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COVER

Garlands of roses on white twist through a frothy bedroom designed by Stan Hura and Beau Maas. Three related patterns of "Rose Elegance" sheeting, designed by Yves Saint Laurent for Utica Fine Arts by J. P. Stevens, are used throughout—from the bedding and dust ruffle to the walls and draperies to the draped night table and the skirted banquette in the sitting niche. The rosy glow is complemented by a Chinese Samarkand rug by Stark Carpet Corp. Photograph by Bill Helms.

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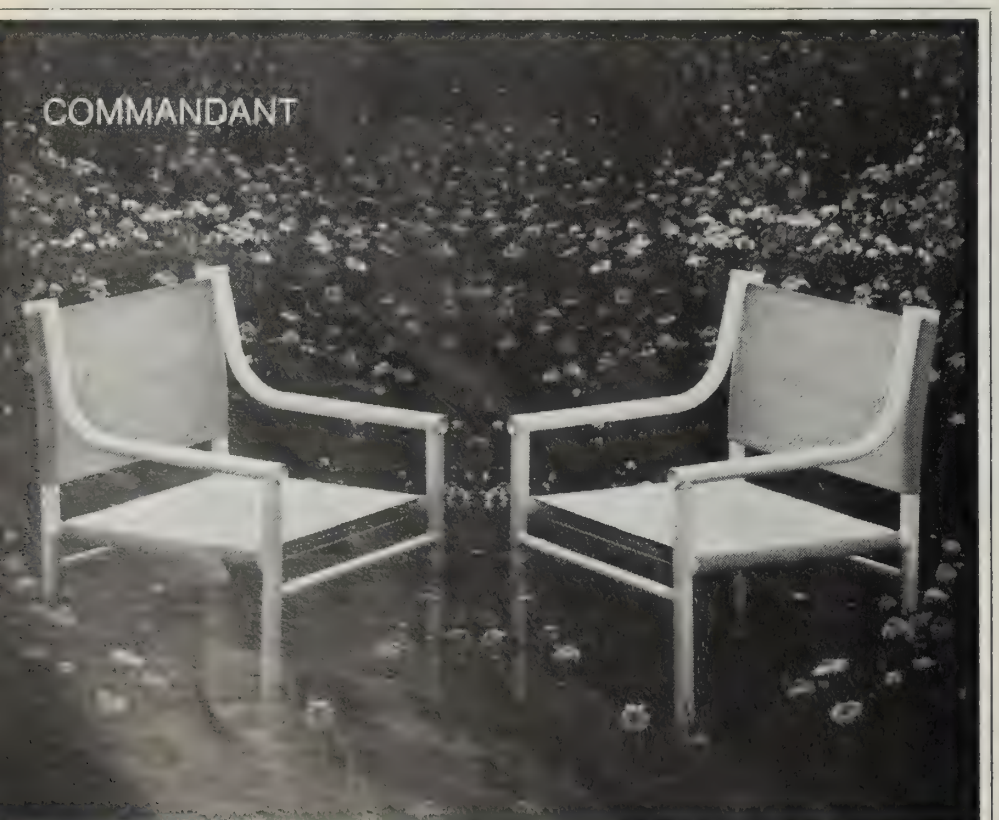
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"No, her decorator designed it especially for her."



as beautiful as walls and floors.

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After all, if you want people to notice your ceilings, you have to give them something worth noticing. Tiara, the crowning touch in room decor.

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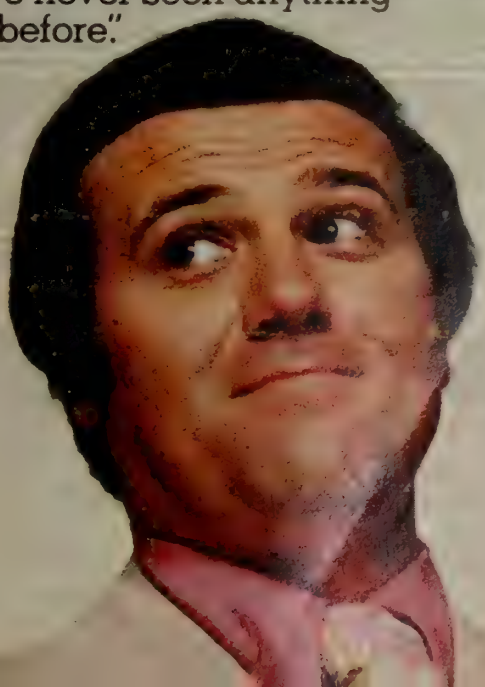
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TIVOLI



"I'm her decorator and I've never seen anything like it before."



SONNET



INSIGHT

Bubbly balm that's fun

If Ponce de León were with us today and still searching for the Fountain of Youth, he might be persuaded to pause, at least, and sample the distinct pleasures of a whirlpool bath

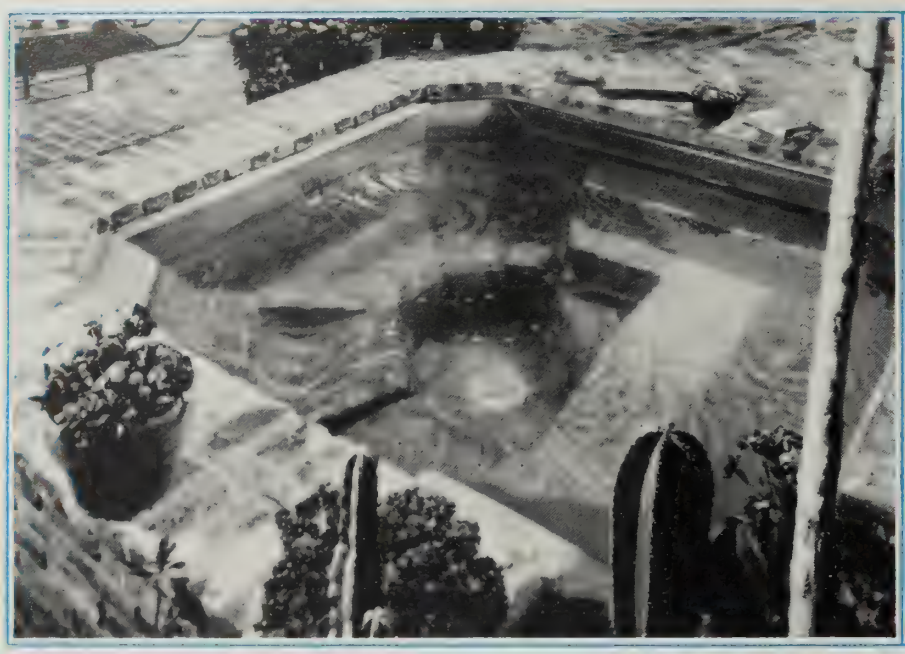
By JOHN H. INGERSOLL

Whirlpool bath. Let the words swirl into your imagination. Think of tired muscles massaged by wavering fingers of water flowing from jets; your skin soothed by pain-banishing heated water and buoyed by clouds of tingling air bubbles. If it sounds pleasurable, relaxing, even slightly sensual, your thoughts are moving in the right direction. It is all of that.

Caesar knew the value of swift-moving water

Those were my feelings after the first dip in a whirlpool bath at Lakeridge, a resort community in Connecticut. My wife had the same reaction. Coming in from three sets of tennis, we found the bubbly water a relaxant on the same level as a professional massage. Since then, we've had a portable jet attached to our tub at home. Now the tensions built up in offices during the day and dealing with teen-age sons in the evening are washed down the drain with the bath water at night.

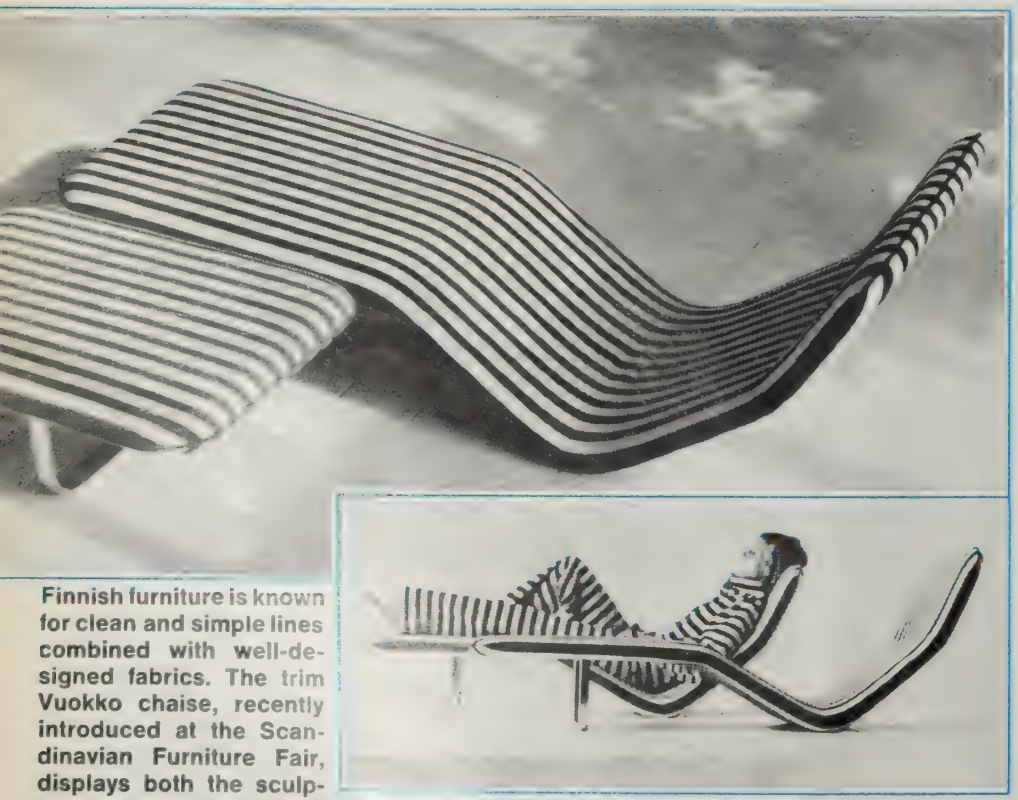
Julius Caesar knew about the therapeutic value of water. At the end of a particularly grueling day in the field, he sent out a scout to find a swift-running stream. Once at (*Continued on page 16*)



Sun-speckled spa on this California terrace is used almost daily by the owners and a few close friends. Southern Californians and Floridians generally have spas installed outside, while families elsewhere put their spa or whirlpool bath in a big bathroom or family room. This Hydro Spa Sand Star whirlpool bath designed by Cleo Baldon.

GEORGE R. SZANIK

SUNBATHE IN STYLE



Finnish furniture is known for clean and simple lines combined with well-designed fabrics. The trim Vuokko chaise, recently introduced at the Scandinavian Furniture Fair, displays both the sculptural concepts of its designer, Finnish Architect Antti Nurmesniemi, and the dramatic contemporary graphics of Textile Designer Vuokko Nurmesniemi, his wife. Made by the latter's firm of foam covering a fiber glass frame, the chaise is available in a range of geometric patterns in addition to the stripe shown. Colors are brown, green, red or yellow combined with white. It's perfect for taking the sun at poolside or lying under a sun lamp indoors, and will fit easily into any contemporary setting inside or out. The Vuokko chaise is 5 feet 6 inches long and sells for about $500. It is presently available at Form Co-op Furniture, 5201 S. Harper Court, Chicago 60615 and will soon be at stores nationwide.

REVIVING NEARLY LOST CRAFTS

By BARBARA HAND SCHNEIDER

Sooner or later, every lucky owner of a period house confronts the inevitable: Who can replace a panel in a Tiffany door, gild an 18th-century frame or mend a molded ceiling in a Georgian home? One soon finds the old master craftsmen have almost disappeared.

But, now, there is a new strain of artists helping to restore some of the finest buildings across America. Though raised in a generation of chrome and concrete, they warmed to the arts of their heritage and learned and perfected

The old master craftsmen have been replaced by a new generation of artists

the ancient techniques. They are skillful, knowledgeable, patient. And most of them are under 40.

One is Bill Andresen, whose intricate ceiling medallions adorn the White House, the State Department building and countless churches and historic homes.

After three years of art training, Andresen took a job with Felber Studios, a company that makes and restores interior decorative plaster. He loved the artistry and fine (*Continued on page 20*)



ack then, few careers gave women the opportunity to supervise others.

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er cigarette, FTC Report Dec.'76

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16 piece service for 4	540.00	359.92	620.00	413.24	700.00	466.64
4 piece place setting	135.00	89.98	155.00	103.31	175.00	116.66
5 piece place setting	170.00	113.31	195.00	129.97	220.00	146.66
Teaspoon	23.00	15.33	28.00	18.66	33.00	22.00
Place Fork	40.00	26.66	46.00	30.66	52.00	34.66
Place Knife	37.00	24.66	41.00	27.33	45.00	30.00
Salad Fork (Dessert & Fish)	35.00	23.33	40.00	26.66	45.00	30.00
Place Spoon	35.00	23.33	40.00	26.66	45.00	30.00
Spreaders, Flat or H.H.	24.00	16.00	28.00	18.66	32.00	21.33
Iced Beverage Spoon	31.50	21.00	35.50	24.33	41.50	27.66
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Sugar Spoon	36.00	24.00	40.00	26.66	44.00	30.00
Tablespoon	66.00	44.00	75.00	50.00	85.00	56.66
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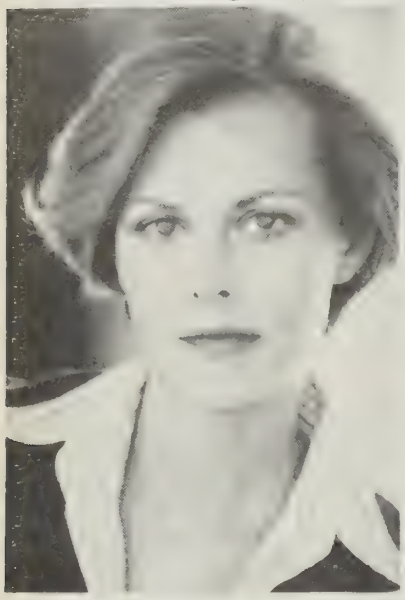
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Do You Really Look as Young as You Think?

True, you're a very involved-with-life person. You try to play a few sets of tennis every week, both to keep in shape and for the fun of making new friends at the courts. You wouldn't miss the evening news because you feel more interesting when you're well-informed. Sometimes, to keep yourself open to new experiences, you go to movies you don't expect to like. Since you're involved in so many things, you feel vibrant and young. And you assume you look that way.

So it can come as something of a surprise when your mirror catches you unaware one morning and you realize you don't really look as young as you thought.



That's the very moment for you to discover the secret of a mysterious beauty fluid that can help you look younger by creating a moist climate for your skin. The beautiful secret, shared by women in many different parts of the world, is known in the United States as Oil of Olay beauty lotion.

Oil of Olay penetrates your skin remarkably quickly. Pure moisture, tropical oil and precious emollients work to help you look younger by easing dryness... that dryness that can so easily make you look older than you like. Older than you thought.

Within moments after smoothing on Oil of Olay, you'll notice your skin grow softer and smoother. You'll be able to see a renewed lustre and radiance. And little wrinkle lines (which are accented by dryness) can show less starting the very first day. You'll be able to notice the difference. And the change will be apparent to other people. Do you suppose they'll comment?

Oil of Olay, in its mysterious way, is a partner with nature in helping maintain your skin's moisture balance to let your complexion become softer, smoother, younger looking.

When would you like to apply Oil of Olay? If you're like most dedicated users, you'll choose to gentle on the beauty fluid at least twice each day. At bedtime, to pamper your skin into quiet nocturnal hours. Again in the morning, either before you do your face (Oil of Olay doesn't leave a greasy afterfeel so it's marvelous under makeup) or alone to provide your skin with a beautifully moist environment. Some women who like a dewy, naturally glowy look use Oil of Olay instead of makeup.



Any time your skin feels dry is a good time for Oil of Olay. Smooth it on after coming in from drying wind or sun. Or when you've been exposed to excessive central heating or humidity-lowering air conditioning. Your skin will tell you when.

Do you really look as young as you think? That's a question that shouldn't be unpleasant to answer now you know that Oil of Olay can help.

BEAUTY SECRETS

An active person like you should have Oil of Olay with you all the time. Tuck a small bottle in your purse. Keep some with your tennis gear to use after playing. And be prepared to share the secret of Oil of Olay. It's very likely someone will ask what you're using to help you look so glowing.

* * *

If you like to lie abed on an occasional weekend morning, reading the papers and catching up on letter-writing, that's a good time to give your skin and yourself some additional pampering. Shower, apply Oil of Olay® and then go back to bed with a goblet of iced orange juice and a mug of steaming black coffee. Glorious!

(ADVERTISEMENT)

INSIGHT

streamside, Caesar would shed his chest armor, sword and leg wrappings and lower himself into the running water. Out and dry, relaxed and refreshed, he would eat, sleep soundly and be ready for the next day's battle.

Professional athletes know about it. A hydrotherapy pool is standard equipment in U.S. locker rooms today. Gene O'Connor, eight years a trainer for the U.S. Davis Cup team and presently chief trainer for Merritt College,

'We found the bubbly water a relaxant on the same level as a professional massage'

Oakland, Calif., says, "There's no question that whirlpool bath treatments shorten the time it takes to heal a sports-related injury. I remember treating Arthur Ashe's elbow that way. It really helped."

And the medical profession knows about it. From the *Handbook of Physical Medicine and Rehabilitation,* edited by Frank H. Krusen, M.D., Emeritus Chairman, Department of Physical Medicine and Rehabilitation, Mayo Clinic: "The whirlpool bath . . . provides heat, gentle massage, débridement, relief of pain and relaxation of muscles. . . . The whirlpool bath is useful in treating chronic traumatic conditions, inflammatory conditions, early joint stiffness, pain, painful scars, adhesions, neuritis, arthritis, tenosynovitis, sprains or strains."

Now families are learning about whirlpool baths (also known as spas, hot tubs, therapy baths and more) in the privacy of their master bath, or the semiseclusion of a sheltered terrace, as well as in country clubs, resorts, private pools, hotels and weight-reducing salons. Selling spas for private use was an idea born in California. The wave began as a ripple. Around 1955, Jacuzzi Brothers marketed

Tensions built up during the day are washed down the drain at night

a portable water jet for home tubs. The company struck a public nerve (a sore one, perhaps), and sales took off. On the strength of early successes, Jacuzzi produced tubs with built-in jets; then indoor/outdoor spas large enough for the entire family. Other firms followed, and today, wherever you live, there's a spa source close by. A list of whirlpool bath manufacturers appears at the end of this story.

For those who have yet to experience a dip in a whirlpool bath, here's a description. Within the spa, there is a small body of water, usually something between 300 and 1,500 gallons. The water is heated to a temperature between 98° and 105° F. Turbulence in the water is produced by one or more water and/or air jets placed around the sides of the pool. Jets fitted to an indoor tub roil hot water from the tap. Once the bather is through, water is drained, (*Continued*)

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INSIGHT

just as it would be for a tub bath. A family-size spa, indoors or out, is controlled in the same way as a swimming pool. Water remains in the spa, kept clean with a conventional filtration system, and heated with a smaller version of a swimming pool heater. When a whirlpool bath is added alongside (or even in) an existing swimming pool, the pool filtration system is hooked up to the spa—a modest saving. But maintaining the water temperature in the spa calls for a separate heater.

An indoor whirlpool bath is made of conventional bath materials: cast iron, enameled steel or fiber glass, and it looks like a bathtub. The larger whirlpool baths or spas are nearly always formed of fiber glass, although some are shaped with gunite (sprayed concrete). Hot tubs, the newest wrinkle on the spa scene, are oversized old-fashioned redwood stave tubs, but the action in the water is the same: heat, water jets and/or air jets. In my searching, I found a spa 3 feet 8 inches by 4 feet 6 inches and 2 feet 9 inches deep, a dunker. The largest

Wherever you live, there's a spa source close by

one I found was 7 by 15 feet, and curved like a sand trap hugging the corner of a golf green. Free-form spas are the unconventional look. Most are square, round, oval, rectangular, octagonal or simple combinations of these shapes. White spas are popular, but most companies offer the big baths in colors as well: blue, yellow, green, pink, lavender, black or brown, to name a few.

Since relaxation is the goal, you need support for your body. Spas provide it. Makers have different ideas about seating in the spa. Here's one description from Hydro-Spa: "Seating includes a side chair, a sofa shape, a lounge chair, and the hammock shape. The latter supports the body in a propped up in-bed position, knees bent to keep from slipping too far into the water."

The least expensive spa I found was about $600, a dunker ready to cart away in your station wagon; you take care of the installation. The price range for only the spa runs from $600 up to nearly $3,000. Sold with a full complement of equipment (filters, skimmers, jets, pump, heater, etc.), the price can go over $5,000. Installation will tack on another $750 to $2,000. One job I saw sported decorative paving around the spa, a rock garden plus fountain plus waterfall at the head of the spa, and a bar at elbow level—all for a mere $20,000. Obviously, installation fees depend on what you want.

I asked manufacturers whom I should turn to if I wanted a spa installed. Most named swimming pool contractors or spa dealers (a specialty spawned by the spa business). Other sources named were landscape architects or contractors, plumbers, general contractors. For literature on spas, or more information, contact one or all of the makers listed alphabetically below. This is a (*Continued*)

Nothing tops a counter as well as real ceramic tile.

If you're thinking about installing a new kitchen counter top, consider using the one material that can take the punishment this area of the house gets. Real ceramic tile by American Olean.

Unlike laminates and other synthetic materials, a ceramic tile counter won't burn, blister, scorch or crack when you put a hot pot down. And the finish won't fade or dull even with the 3-times-a-day, after-meal-cleaning a kitchen counter gets.

And with a ceramic tile counter you won't spend as much time on your hands and knees wiping up the floor. Because American Olean's new sloped edge trim helps prevent those over-the-counter spills.

Look in the Yellow Pages for an American Olean showroom or Color Center or write to us for free information at 2430 Cannon Avenue, Lansdale, Pa. 19446. And find out why nothing tops a counter or vanity top more colorfully, beautifully or practically than real ceramic tile. It's the natural thing to use.™

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partial list and includes only those firms we have contacted personally.

Avalon Spas Inc., 5570 E. LaPalma Ave., Anaheim, Calif. 92807
Fox Pool Corp., P. O. Box 549, York, Pa. 17405
Hydro-Spa Inc., 14322 Ventura Blvd., Sherman Oaks, Calif. 91403
Jacuzzi Whirlpool Bath Inc., 298 N. Wiget Lane, Walnut Creek, Calif. 94596
Kohler Co., Kohler, Wisc. 53044
Leisure Spa Inc., 100 E. Thousand Oaks Blvd., Thousand Oaks, Calif. 91360
Pools & Spas Inc., 4551 Old Women Springs Rd., Yucca Valley, Calif. 92284
Raypak Inc., 31111 Agoura Rd., Westlake Village, Calif. 91359 (heaters only)
Riviera Industries Inc., 11735 Sheldon St., Sun Valley, Calif. 91352
Universal Bath Systems, 1315 "C" Blue Gum, Anaheim, Calif. 92806

NEARLY LOST CRAFTS

Continued from page 12

workmanship and the ever-present sense of history. Using hand-crafting procedures that have been unchanged for 300 years, Andresen has since designed and executed whole Federal rooms, repaired rare paneling and constructed a Louis XVI salon. No job proved more challenging, more fun, more frankly "camp," however, than reproducing anaglypta for the flamboyant mansion Unsinkable Molly Brown built to impress Denver society in 1894.

"Anaglypta," Bill Andresen explains, "was a Victorian wallcovering made of linseed oil and paper molded to look like heavily tooled leather. The Victorians loved it! Molly Brown had one pattern of medallions and rosettes painted gold for her parlor; another in maroon for the wainscoting in the hall. The effect was stylistically awful, historically 'neat.' "

Since anaglypta hasn't been made for 50 years, Andresen's job was to cast plaster duplicates from samples of the original. Theoretically, these could be butted against the existing anaglypta, glued to the walls and painted to blend with the old. "But," recalls perfectionist Andresen, still rubbing his beard, "the reality was tinged with nightmare!

"The samples were not a full repeat, so I had to determine how the complete design had looked. Once that was established, I cast the sheets in much the same process as a sculptor uses. Only then I discovered that some sections of the original wainscoting had been applied horizontally in the vertical motif!"

But Andresen *is* a perfectionist. Today, Molly Brown's new anaglypta glitters in the light of lamps held by life-sized black enamel maidens just as it once did.

How does he feel about the future of his fine craft in our sleek, plastic age?

"Sometimes an art suffers from wide popularity. In the '20s and '30s, plaster work evolved into heavy 'theater art.' I'm happy that period's over and gone. Right now, the people who want it appreciate fine work and classic design."

Gilder Socrates Perakis, who restored many of the 18th-century frames in Philadelphia's Portrait Gallery, feels the same way. He, too, won't compromise on time or technique.

Perched on a stool, deftly cleaning an antique gold-leaf frame with paint remover, dark-eyed, soft-spoken Perakis insists, "This piece was originally made with simple, hand tools. If I fixed it now with mechanical ones, it very well might take all of the life and charm out of it.

"After art school, I opened a gallery. But I got impatient with the workmanship on the frames I ordered and decided to make them myself. I visited experts in New York to observe the gold-leafing process and study old frames." He speaks almost reverently of the unsurpassed 15th-century techniques. "I found the secret in a substance called rabbitskin glue.

"When it's melted down, heated and mixed with a chalklike powder, it becomes 'gesso.' Many coats of gesso, many rubbings, many coats of a paste composed of clay, water and rabbitskin



JOHN H. INGERSOLL

Gilder Socrates Perakis of Philadelphia, like craftsmen of old, will not compromise on time or technique. Here, he applies gold leaf to a frame. He restores and reproduces frames.

glue act as burnishing agents. When the leaf is applied and rubbed with an agate, it's really burnishing, through the gold, the clay underneath."

For a good reproduction, the raised contours are rubbed down to the red clay with fine steel wool; razors and chains make instant cracked gesso and dried pigment mixed with shellac mellows the finish to an ancient warmth.

How can you spot a fine, antique, gold-leaf frame?

"If the sides are painted, and if lots of red clay—even gesso—shows through the leafing, it *may* be 18th-century."

Or one made by Perakis.

In Alexandria, Va., tall, lean Alan Kemper squints into a magnifying glass to examine the original paint in the 18th-century Carlyle House. He looks part detective, part scholar, which, when he is not stenciling, graining or marbleizing the interiors of famous buildings like Gadsby's Tavern, is what he is.

"Technically, I'm an art historian and restoration consultant, but I also love working with my hands. Since there's a need for people to actually restore and I wanted to know the early (*Continued*)

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NORWALK - H. L. Jay Home Fashion Center
STAMFORD - J. H. Harvey Country Gallery
TERRYVILLE - Terryville Furniture Store
WATERFORD - Americana Furniture Barn

DELAWARE
BRIDGEVILLE - Howard's Ethan Allen Gallery
DOVER - Carriage House
WILMINGTON - Town & Country Fine Furniture

MAINE
BANGOR - Friedman Manor House
CARIBOU - Currier Furniture
FALMOUTH - Falmouth Carriage House

MARYLAND
ANNAPOLIS - Garon's
BALTIMORE - Garon's West
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NORTH ANDOVER - The Furniture Barn
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SPRINGFIELD - Salem Horn's Eastfield Manor

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BEDFORD - Manor House
DOVER - J. E. Lothrop Co., Inc.
PLAISTOW - Jamestown Manor

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BEVERLY - Blair House
CHERRY HILL - Georgetown Manor
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SOMERVILLE - Schwartz Furniture Co.
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WHIPPANY - Whippany Manor Ethan Allen Gallery
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FARMINGDALE - Georgetown Manor, Inc.
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ARLINGTON - Coles Colonial Furniture
CHARLOTTESVILLE - Gilmore-Hamm & Snyder
CHESAPEAKE - Crawford House
FAIRFAX - Coles Americana
NORFOLK - Crawford House
PETERSBURG - Stanton Inc.
RICHMOND - Manor House
VIENNA - Manor House
WINCHESTER - Swimley's Furniture Store

Ethan Allen Galleries

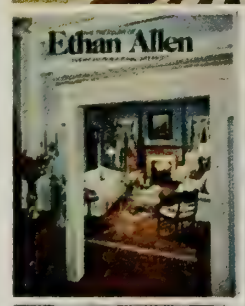


MEET THE PEOPLE WHO MAKE THEIR FURNITURE
ECISIONS AT ETHAN ALLEN.

Speaking of family, we've got one now! Jamie's 5 months this week. See him asleep in his little cradle? That's from Ethan Allen, too.



Now with Jamie, I can't always browse around the Gallery, so I browse through their Treasury. 392 pages of pictures and ideas, free. They never let you go home empty-handed at Ethan Allen.



This is our townhouse.



WE'RE PARTICULAR

AND THE ONE STORE THAT GIVES US THE OWN-TO-EARTH VALUE WE'RE LOOKING FOR IS ETHAN ALLEN.

When Judd and I decided to enovate this townhouse, we new it would mean a lot of ork. But to us it's worth it. Not st because the neighborhood s worth preserving, but be- ause these houses stand for e kind of values that are im- ortant to us.

That's how we feel about our rniture, too. And it's why I fell love with the things at Ethan llen. They seem committed to aking really fine furniture, in tyles that never go out of style, ke this canopy bed Judd and I icked from their Heirloom ollection. Sometimes I lie wake imagining it was handed own to us by a great- great- randmother.

When I think about what life as like years ago, when eople cherished their few ossessions, I realize it's not so ifferent now. Judd and I think bout every piece before we uy it, to make sure we get the nd of quality and value we ant. You can tell just by look- g at it, this furniture is going last a long time–I bet Jamie herits this bed! Then it really ill be an heirloom.



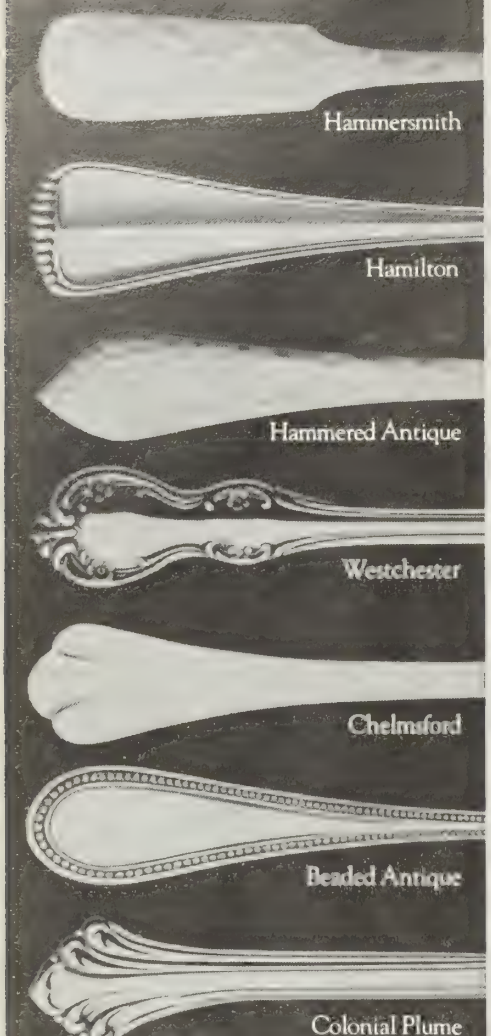
You know, when our friends come over they can't believe we can afford to buy such good furniture. When I tell them it's all from Ethan Allen, they're even more impressed. They don't realize how affordable Ethan Allen really is.

Ethan Allen Galleries



COME ON OVER TO OUR HOUSE AND FURNISH YOUR HOUSE, YOUR WAY.

To have is to hold.



Just send $1.00.

These elegant Towle stainless designs were specifically crafted to help you get off to a more beautiful start.

Their feel will probably surprise you. Larger. Heavier. More substantial. Yet, each boasts a comfortable heft, weight and balance perfect for every day use.

One dollar lets you sample a teaspoon in the design of your choice.

Enclosed is $1.00 for each beautiful Towle stainless teaspoon checked:

☐ Beaded Antique ☐ Hamilton
☐ Chelmsford ☐ Hammersmith
☐ Colonial Plume ☐ Hammered Antique
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State _____

Send check or money order to Towle Silversmiths, Dept HB6, Newburyport, MA 01950. Merchandise will be shipped postpaid. Offer expires September 30, 1977. Please allow 4 weeks for delivery.

Towle Stainless

INSIGHT

techniques, I talked the Mexican Government into letting me learn by working on their early Spanish baroque buildings. The techniques are the same and have been since the Renaissance.

"Marbleizing, which is the most fun, was done in 19th-century America because it was cheaper to paint slate than to import Italian marble. It's done with paint, sponges, benzine, and feathers dragged through for veining.

"Graining is done by combing wet varnish or beer. Elaborate figures are put in with your thumb or a brush.

"Everyone did stenciling in the 19th century. Magazines published patterns, and you simply cut them out and applied them wherever you wanted.

"But these were art forms in themselves, not only deceptive techniques. Some, like the 'psychedelic' doors at Gadsby's, bear no resemblance to reality."

Kemper sees these techniques as very much "in" and is even more delighted that "Victorian is coming into its own as a valid period. There's an exuberant, refreshing vulgarity about its profusion of colors and patterns that I find great fun. Victorians saw every object individually. It never crossed their minds whether something went with something else."

Victor Eumont calls himself an ornamental blacksmith. And, surprisingly, in a city noted for its decorative ironwork since the early 1800s, when New Orleans imported Spanish and French grillwork for its elaborate homes and public buildings, he is the only such craftsman who has continued to hand forge by the medieval techniques. These careful methods, he claims, enabled him to repair the famous Cornstalk Fence, the ornamental gates of the Ingram House and the cupid balconies of the Stream House. Restoration architects attribute the results as well to the skills he first developed when he apprenticed in a New Orleans forge at 16. Both made him indispensable to the brisk restoration activity in the French Quarter today.

'Now, the people who want plaster work appreciate fine work and classic design'

"But I'd been working on these houses long before that. Take the Gallier House," he drawls, referring to the elegant home built by Architect James Gallier in 1857. "I've fixed that Gothic-crested balcony and those fluted columns a good many times in the past years.

"You begin," Eumont explains, "with sections of iron heated and bent into angles to form the frame." Uniform scrolls are shaped by hooking the innermost curve of a hand-wrought iron scroll form to the flattened red-hot end of an iron strip, then bending the straight section to fit the pattern scroll. These sections are next welded or screwed to ornaments, which have been sand-cast in a foundry, until the pattern is complete.

Recently, Eumont finished restoring the gates and porches of the Gallier House, now a museum. Small wonder he feels in the forefront of the French Quarter's facelift. "It's only just beginning," he says. "There's a mighty lot of work still to be done."

There seems a lesson to be learned from these men who see their work as special, important, who take the time to do things right. In return, they have found peace, humility, gentleness. Or is it, after all, the other way around?

BOOKSBOOKS

■ If, when you hear the words "stained glass," you think of church windows or a Tiffany lampshade, **New Glass** by Otto B. Rigan with photographs by Charles Frizzell (San Francisco Book Co., $14.95) will surprise and perhaps delight you as much as it pleased us. According to Rigan, "This new glass, though having roots in the traditional *craft*, has shattered the boundaries of convention and style to evolve into an independent *art*." Examples: stained glass images of subway maps, Salvador Dali's face, a self-portrait in glass and myriad abstract images and forms from nature (*see above*). The authors have visited 24 artists on the West Coast, the heartland of the new art form, to record both finished work and work in progress as well as the motivations, goals and techniques of the craftsmen. Color photographs are stunning.



"Envisioning a Marriage" (*top*) by Kathie Stackpole Bunnel and an untitled Victorian panel by Jad King are examples of the new stained glass; photos from *New Glass*.

■ For those who prefer the old style, a beautiful compendium of traditional, church-inspired art is found in **Stained Glass** by Lawrence Lee, George Seldon and Frances Stephens *(Continued)*

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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TC Report DEC. '76. LONG LIGHTS: 12 mg. "tar"
.9 mg. nicotine av. per cigarette, by FTC method.

Salem Lights

Salem Long Lights



At last. Enjoyment in a low tar cigarette.

Salem Lights and Salem Long Lights.

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INSIGHT

with photographs by Sonia Halliday and Laura Lushington (Crown, $39.95). This is a fascinating work of art history. The sections dealing with elements of the art (symbolism, heraldry, the role of donors, architecture, etc.) are exceptionally good reading, enhanced by stunning photographs. A guide to stained glass locations has been included so the captivated reader can seek out and view excellent examples of the art first hand. ■ **Rose Growing Complete** by E. B. Le Grice (Faber, paperback, $5.95) can help bring the beauty of the roses shown on page 71 into your own garden. But you must be serious about it. This is not a simple, hastily written guide, but a detailed text upon which the author, a professional English rose grower, seems to have invested as much attention as he does on his plants. He discusses aspects of rose growing both at home and commercially, from propagation through displaying for show. Hybridization, the author's specialty, is dealt with extensively. A boon for devoted rose fanciers.

■ **RECENT BOOKS BRIEFLY**

Needlework Patterns from the Metropolitan Museum of Art by Susan Siegler (Little Brown, a New York Graphic Society Book, $17.50). For the needleworker in search of new sources of inspiration, here are 24 unusual patterns with instructions.

Converted into Houses by Charles A. Fracchia and Jeremiah O. Bragstad (Viking, $15) shows what can be made from a chicken coop, factory, bakery, ferry boat, etc. with some imagination, hard work and money. Pictured in color.

Your House in Needlepoint by Barbara L. Farlie and Constance C. Sloan (Bobbs-Merrill, $12.95) teaches you how to make just that (along with any trees or shrubbery that surround your abode). An entertaining project, but not for the beginning stitcher.—ELIZABETH V. WARREN

ADDRESSBOOK

Collecting old tools has become such a fast-growing hobby that good antique tools are getting harder to find outside specialists' shops. Fine old tools appeal to most men because of their durability and the skill with which they have been fashioned. For the man who likes the feel of a well-worn axe handle, who admires the precision of ancient calipers or likes to work with his hands, an antique tool should be an appropriate gift for Father's Day. Give him a marine rule, a cooper's scorp or an auger to add to his wall display or put to use at the workbench for another generation of service. Here are some antique dealers who specialize in tools.—SYLVIA SUNDERLIN

Comus Antiques, North Federal Street, New Market, Md. 21774—has both tools and workshop furnishings: scribes, $25 to $28; divider, $48; planes, $10 to $15, molding planes, $38, cooper's plane, $65; wrenches, $6 to $7.50; fine marine rule, brass hinges and fittings, $45; harness horse, $135; unusual cobbler's workbench with one-door cupboard, compartment top, $325; farriers' benches, $78 to $148 (make attractive, low chairside tables); unique massive toolbench, 8 feet long, 34 inches wide, handmade of thick hewn logs, $575.

Cottage Antiques, Box 36C, Route 94, Blairstown, N.J. 07825—specializes in rural tools, such as: large grain cradle, $60; ice tongs, painted handles, 25-inch spread, $12; ice saw, $25; three-prong wooden grain fork, $25; shop open daily except Sunday, 10 to 5.

Curiosity Shoppe, 4644 Prospect St., Mantua, Ohio 44255—has rare accessories associated with sports and unusual crafts, such as: wooden Mallard working decoys with original paint, $20; early wire creel, rare, made before 1850, $82; wooden sweat stick (for wiping sweat off horses' flanks), $15; field hands' wooden wash basin on legs (one leg replaced), $90; send check with order; inquire by letter.

Onni Hakola/Old Tools, Route 295, Canaan, N.Y. 12029—has one of the largest selections of tools of all kinds for carpenters, shipwrights, coopers, blacksmiths, cabinet makers, tinsmiths, others: Early American coachmaker's iron brace, $55; unusual wood and brass lumber calipers, $125; Austrian goosewing axe, marked "1771," $350; ebony and brass map reader's rule, $25; primitive wooden lathe, $175; wooden cider pump, $27.50; Shaker boxwood scriber, $20, inquiries for further information welcomed.

Mitchells' Antiques, Rollins Road, Hopkinton, N.H. 03301—has large variety of small tools made from 1800s to early 1900s, ranging from $3 to $300; most are decorative, many are still usable for such craftsmen as: shoemakers, tinsmiths, blacksmiths, carpenters, pewterers; inquiries invited, photos sent on request, mail orders filled.

Old Schoolhouse Antiques, Box 66, Stevensville, Md. 21666—has some rare articles, mostly for carpenter's trade, such as: squaring axe (wide-bladed) for timbers, $42; adzes to be used with squaring axe, $22-$30; drawknives for shaping round and irregular pieces of wood, $10 to $20; very early pipe wrenches, shaped like tongs, $25; roofer's crimpers for sealing tin roofs, $15 to $40; old braces, $8 and up; inquiries welcomed, mail orders filled.

The Old Shop, Washington Street, Harpers Ferry, W. Va. 25425—has assortment of tools, principally for farming or rural building trades, examples: broad axes, $44 to $48; hay knives, $7; molding planes, $7 to $14; augers, various sizes, $5 to $44; mail orders filled.

Joe Shaffer of Virginia, 410 N. Market St., Petersburg, Va. 23803—in addition to common carpenter, blacksmith and tinsmith tools, has number of tools associated with rare and unusual crafts, such as: open pit saw, six to eight feet long with iron tiller and wooden box, used by two men in pit or with trestles to saw beams, $325; scutching boards, or flax breakers, used in making of linen, in walnut and in pine, $41; hand adze, c. 1720-60, for dressing floor boards, $80; mail orders promptly filled. ■



the energy saving "springtime" machines from York



The high efficiency Champion E line is pictured in the "springtime" setting. Shown here, York's standard Champion IV line with highly competitive energy efficiency ratios.

a fresh, efficient approach to whole-house air conditioning

Today, more than ever, homeowners like you are looking for air conditioners that conserve energy. And operating dollars. With no sacrifice in cooling efficiency or comfort. That's why York offers you two lines of "Springtime" Machines which means there's a model for your home, your needs, your budget. Plus, an all-new line of super efficient, computer-controlled Heat Pumps for year-round heating and cooling comfort.

Get a head start on the cooling season. And find out how economical it is to put "springtime" into your life, and keep it there . . . with York. Contact your York Dealer/Contractor. Or, write: York Division of Borg-Warner Corporation, P.O. Box 1592, York, PA 17405.

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And we need you to help us get them. Unlike the ski teams of other countries, ours receives no government subsidy and is supported by private donations.

Won't you send your contribution today? To the U.S. Ski Team Fund, Box 100M, Park City, Utah 84060. It's tax deductible.

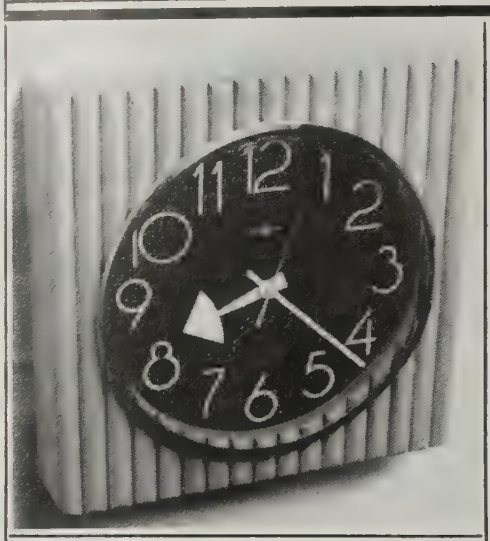


The U.S. Ski Team needs help.

Enclosed is:

- ☐ $5. Send me the U.S. Ski Team decal and patch.
- ☐ $10. Send me the U.S. Ski Team patch and pin.
- ☐ $25. Send me the U.S. Ski Team decal, patch and pin.
- ☐ $50. Send me the U.S. Ski Team decal, patch, pin and newsletter.
- ☐ $100. Enroll me in the U.S. Ski Team Club. Send special club pin and newsletter.
- ☐ For larger contributions send me details of program offers.

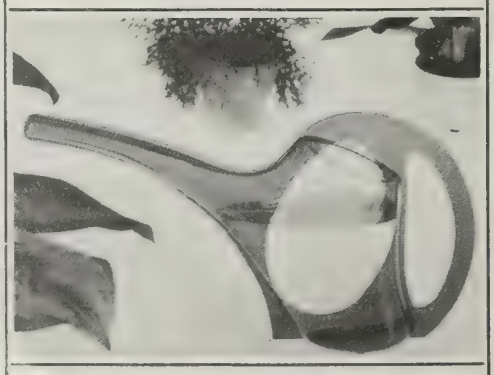
NEW FOR YOU



By MARY BOWDEN ☐ **Highly visible wall clock in sculpted oak case has a black dial with white numerals and orange second hand. It's 12½ inches square, battery operated. A "Natural Classics Plus," $75. Howard Miller.**

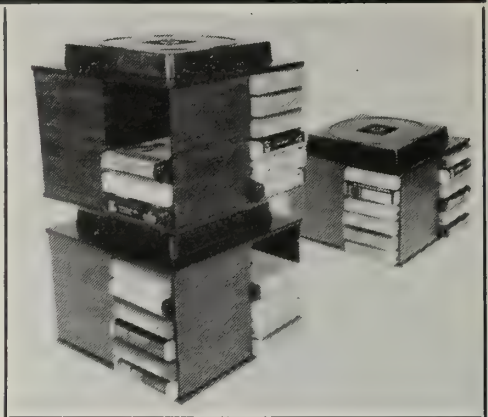


Bamboo and chrome trunk is more than a storage piece, it's accessory furniture. The collection includes square and foot-locker shapes in chrome or suede. Trunk above is 15 inches square by 22 inches high. "Rose Trunk" by Raymor, $144.

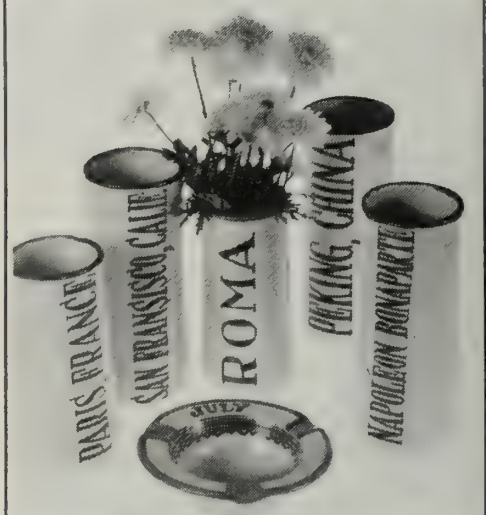


FELICIANO

Unusual bright green, clear plastic watering pitcher should be left on view with plants. Elongated nozzle design permits water to flow evenly from pitcher to plants. Its futuristic effect is achieved by use of Uvex plastic sheet for vacuum forming well and spout. Pitcher, $20. By Karmel Plastics.



Lazy Susan holds 24 eight-track tapes with titles clearly visible on molded shelves. Storage squares stack and rotate separately on steel ball bearings. Organizer, $15 each. By Helmac.



Ceramic vases called "Name Droppers" are fired in an off-white glaze with black lettering. There are other names available to drop. Vases, $12 and $10, ashtray, $8. At Country Floors, 300 E. 61st St., New York City 10022.



Space-age digital clock-radio has FM/AM sound. Cabinet, seven inches high, has tuning dial on top, illuminated clock face, plus large day and date. Set the 24-hour alarm and wake up to music. Clock is $55. By Meriton.



For a lighter look . . . Golden Oak Woodgrain with domed skylights.

Your hanging baskets, family and friends will enjoy outdoor living more under a Howmet Skylight patio cover.

A Howmet woodgrain skylight patio cover visually enlarges a room. Decorated with hanging plants and evergreens you will have a beautiful view all year long.

The Howmet skylight patio panels are designed to eliminate the deep shade that is a common problem in conventional patio covers. The domed, self-cleaning skylights are rigid extruded vinyl that interlock with precision formed aluminum panels, finished to look like natural wood but without the upkeep and maintenance that wood requires — no yearly staining or repainting. The skylight panels are a barrier between you and the sun, reducing its penetration so you enjoy light without discomfort.

Whether you choose the rich Walnut Woodgrain or the light, airy look of Golden Oak Woodgrain, you can enclose your patio with screens or leave it open . . . either way your patio is cooler. You will have a comfortable fun room your family will enjoy all summer long.

Rich Walnut or Golden Oak Woodgrain finishes complement any architectural styling at surprisingly low cost.

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Howmet patio cover in rich Walnut Woodgrain with domed skylights.





Will this window blind ever be faked successfully?

The blind is the most functional of all window coverings. But it took the Riviera to prove, in thousands of homes, it could also be discreetly slim and beautiful.

Then came the knock-offs, as they're called in the trade. The fake blinds that looked like Rivieras but weren't built like Rivieras.

Today the counterfeits are so widespread, we feel compelled to tell you how to spot them. Of course, this also gives us the opportunity to emphasize three of the many Riviera points of superiority, and may even discourage the counterfeiters.

1. Slats less than 1" wide can be copied. But the copies don't come in more than 100 lead free colors like the Riviera. Many of these are available with a neutral white on the outside.

2. The Riviera's installation brackets feature a unique safety-hinged latching so even an energetic youngster simply will not be able to pull the blind down.

3. The patented Guardian Tilter and the other moving parts in the head of the Riviera are guaranteed for the life of the blind.

We seriously doubt whether there will ever be a completely successful imitation of the Riviera. That would require a manufacturing philosophy like Levolor's: quality before all else. And that isn't the way counterfeiters think about their business.

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Unsuccessfully imitated the world over.™

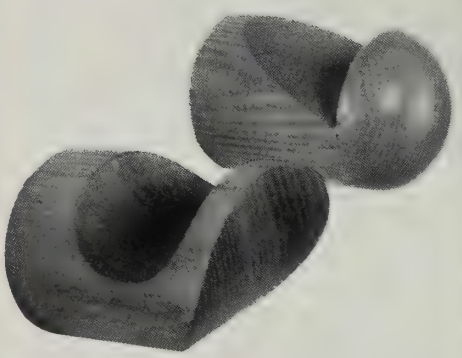
To find your nearest Riviera dealer call (800) 447-4700

In Illinois, call: (800) 322-4400

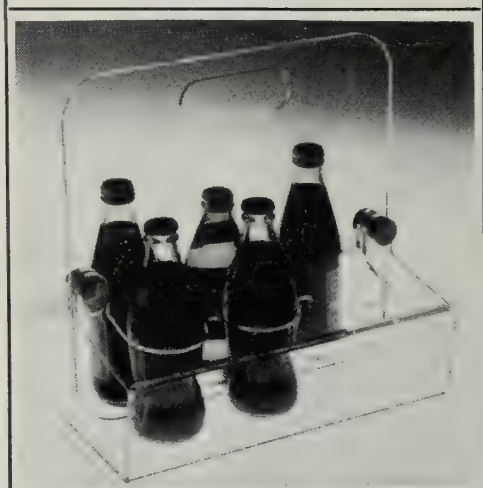
NEW FOR YOU



By MARY BOWDEN □ **Neat bowls pair to hold greenery or snacks. Each bowl is seven inches across, six deep; in colors. Beylerian's "Twin Bowl," $7.50.**



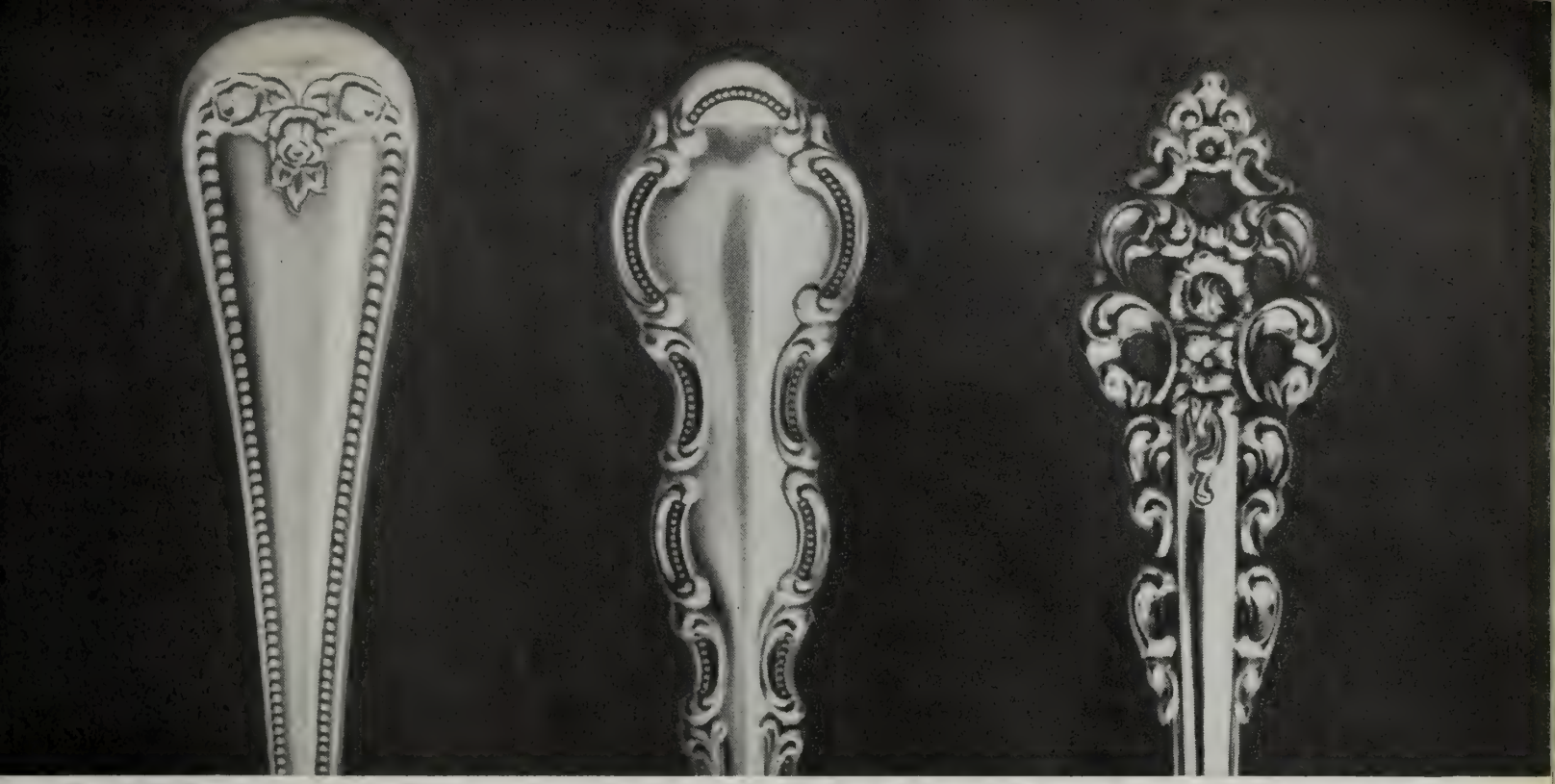
Sculptured wall hooks of ash wood are finished in clear lacquer rubbed to a fine patina. "Hook-Ups" cost $4 each, available at Ambianti, 250 W. 57th St., New York City 10019.



Bar accessories (*above and below*) can organize patio party or home bar. In clear acrylic with chrome connectors, both the "Coke Holder" and the "Booze Tote" by Raymor are $45 each.



FELICIANO



INTRODUCING INTERNATIONAL'S NEW CONTINENTAL-SIZE STAINLESS.

The knives and forks and spoons wealthy Europeans use are not like the ones you use.

They are larger. Heavier.

Somehow, they just *look* and *feel* better.

Now, International Silver is introducing this kind of Continental-size stainless to this country.

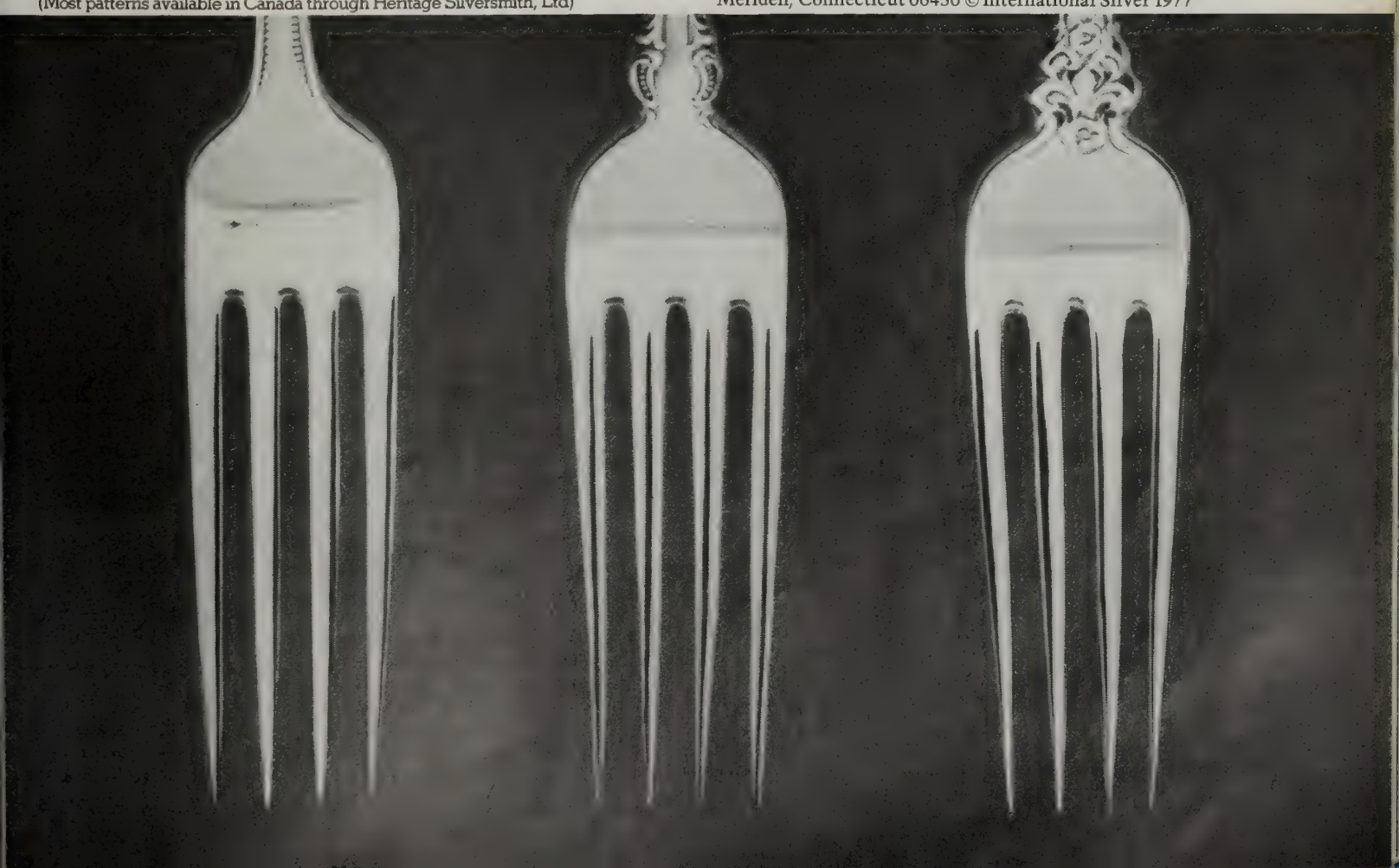
Left to Right: Stratford • Chamonix • Trevi
(Most patterns available in Canada through Heritage Silversmith, Ltd)

Of course, it is being made with the same painstaking care we have been applying to sterling silver for over a century.

New Continental-size stainless from International.

Finally, stainless has a luxury class.

International Silver Company
America's Finest Stainless-smiths
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Give your home solid weatherproof protection without hiding a sliver of natural wood beauty. Woodsman Solid Color Latex Stain accents wood texture like oil stain, yet resists weathering almost twice as long. On shakes, shingles, siding, smooth or rough-cut, old or new wood the smooth-flowing latex covers and adheres like a premium paint, needs no primer. Choose from 21 forest hues, plus custom colors, only at True Value Hardware Stores.



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EASY TO GROW HOUSE PLANTS

Rickrack cactus grows wild in Mexican rain forests. You can succeed with it in a sunny window

By ELVIN McDONALD ☐ Part of the fun—and success—of growing plants is learning about the environment where they grow wild. Anthony's rickrack cactus is from the rain forests of Chiapas in Mexico. Like many orchids, bromeliads and the staghorn ferns, it is a jungle epiphyte or air plant that perches in trees by means of a root system that tenaciously clasps rough bark. Falling leaves lodge at the base of the plant and decay into rich compost. Bird droppings offer further nutrients. Except in the dry season, rain occurs almost daily; nevertheless, excess moisture seldom lodges about the airborne roots.



PHOTOGRAPHED AT PLANT SPECIALISTS INC. BY FELICIANO

Anthony's rickrack cactus is a leafy succulent that grows wild in tropical rain forests. This one is in an eight-inch hanging basket. The fragrant, creamy yellow flowers open at night.

You can approximate these conditions at home by growing Anthony's rickrack, which is also called zigzag cactus or the *Cryptocereus anthonyanus* (krypt-oh-SEER-ee-us an-thoh-nee-YAY-nus), in a soil mix that rapidly drains excess moisture, by drenching the roots often enough to keep them from being bone dry and by frequent misting of the leaves. The medium I use is equal parts sphagnum peat moss, sand (or perlite), rotted leaf mold (preferably oak) and fine fir or redwood bark, plus one-fourth part charcoal chips.

Rickrack grows best in a sunny window, but it adapts fairly well to a bright northern exposure, especially in summer. Apply water often enough to keep the roots moist. In a warm, dry, sunny, well-ventilated place, this can mean daily dunking of the pot in a pail of water; allow to drain, then rehang. In the fall and winter, water only enough to keep the thick leaves from shrinking, but mist daily if possible. Feed regularly with fish emulsion in spring and summer.

(Next in our series on house plants: the ponytail or elephant-foot Beaucarnea.)

For Father's Day, I want a chair that lets me lean back and stretch out."



"Recliners take up too much room."

a-Z-Boy Wall-Recliners keep everybody happy. They recline 1" from the wall.



mething nice for him. And for ive him the chair that's big on rt, but small on space—a Boy Wall-Recliner.

his is the chair that doesn't t there. It reclines as far back could possibly want, including d rest. And the independent legrest goes up and down whenever he wants. Yet because this recliner stays one inch from the wall in any position, it's ideal for today's smaller living quarters.

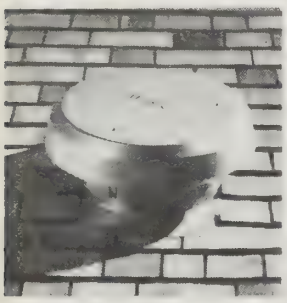
La-Z-Boys like this come in a wide choice of styles. So pick out your favorite. It may be his Father's Day present, but after all you're the one who's going to be looking at it a lot.

La-Z-Boy®
The Chair People™

Send 50¢ for color folder and furniture care booklet to:
La-Z-Boy, Dept. 10-4, Monroe, Michigan 48161.

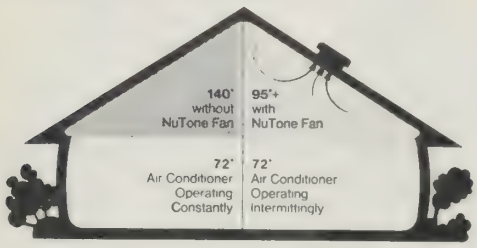
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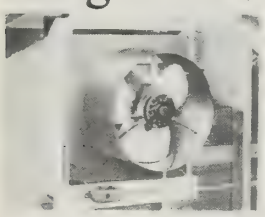
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REMODELINGNOTEBOOK

By JOHN H. INGERSOLL □ Wood siding is traditional. It's long lasting. A natural insulator. A beautiful material. Left totally alone to weather, wood matures handsomely—sometimes. Other times, its weathering characteristics look more like a zebra than a gray fox.

To avoid the idiosyncrasies of nature, we paint or stain the surface. Excellent. We gain a handsome appearance on a long-wearing, dependable material. Ah, but then five years later (more or less), there arrives a crisis. Sun, rain, wind, snow, sleet and man-made pollutants take their toll, and the surface must be refinished in some fashion.

Now come the questions. Revitalizing

Refinishing the exterior of a house is a subject that accounts for many letters we receive during the year

the exterior of a wood house is a topic that accounts for many of the letters we receive. It isn't an unusually complex subject, but new paint and stain formulations make some of the time-tested answers less than ideal. There are enough questions and answers to fill five columns such as this. This month, I'm going to sift out one subject that may be relatively new to you: refinishing wood exteriors with stains and products specifically designed to be used over old paint.

A short review. Not one, but two categories of stains exist today. Probably the best known are the semitransparents. With a rainbow of shadings and colors available, semitransparents impart a clear suggestion of color to the wood, but permit the graining, texture and even the original wood color to show through. Included in this group are bleaching stains, used essentially over new wood.

Solid-color stains make up the second group. They are produced with a linseed-oil or a latex base. Though resembling paint, they are not paint, and are best used on textured wood. The texture shows through, but color and grain are masked.

Another type of product is usually

Two types of stains are sold today; best known are the semitransparents

acrylic-based, and aimed specifically at repainting painted surfaces, especially difficult-to-cover smooth surfaces.

Here are questions asked about refinishing wood surfaces. And the answers.

Does the old wood surface need work before applying new stain? Nearly always. Clean and dry are the key words. Begin staining if the surface meets those two requirements. Generally it doesn't. One special problem is mildew. Remove it with a solution made up of one cup of household detergent and one quart of bleach dissolved in three quarts of water. Rinse and immediately apply a solution of one part bleach and one part water. Leave that to dry.

Flaking or peeling paint must be sanded or scraped away. In cases where the old paint is heavily chalked, loose chalking must be removed and the surface primed with solid-color oil-base stain. The same is true for bare spots.

Applying stain—use a brush or roller? Because it works the stain into the surface of the wood, brushing is better. Use a natural-bristle brush for oil-base stains. a nylon or synthetic bristle for latex stains. Rollers are acceptable when applying special acrylic products (such as Olympic's Overcoat) over an old coat of paint.

What stain is best over weathered wood? A linseed-oil-based stain applied, as always, after the surface has been cleaned and thoroughly dried.

Over previously stained wood? A semitransparent or a solid-color stain can be used over an old semitransparent stain; a solid-color stain over a solid-color stain. You can always put a solid-color stain over a semitransparent stain, but the reverse takes too much work.

Over painted wood? As mentioned above, a special acrylic product is formulated for that purpose. However, regular solid-color stains—linseed oil or latex—can go over one previous coat of paint on a surface that is not smooth.

What kind of coverage can you expect over an old surface? Semitransparent stain: up to 200 square feet per

Solid-color stains can be used effectively over a previously painted but slowly deteriorating surface

gallon. The same over a rough surface for solid-color oil-base stains; slightly less for latex base. The special acrylic formulation can cover up to 450 square feet.

Are there special problems with rot-resistant wood? Sometimes natural extractives in red cedar, redwood or fir (which give the wood its resistance) bleed through stain and form a discoloration. Before restaining, this should be removed. If the blemish is reasonably new, remove with detergent and water. If old, scrub with 50% alcohol in water.

Are stains right for decks, benches, steps and outdoor furniture? Yes, but only semitransparents are recommended over these surfaces.

How are stain-dipped brushes cleaned? After applying an oil-base stain, clean brushes in mineral spirits. Whatever's dipped in latex stains can be cleaned while still damp with water. A latex-coated brush allowed to dry stiff may have to be cleaned with chemicals.

Interested in more information? For a free, fact-packed brochure, "Homeowner Handout," write to Olympic Stain, 1148 N.W. Leary Way, Seattle 98107. For "Cabot's Wood Stain Booklet" send 25 cents to Samuel Cabot Inc., 1 Union St., Boston 02108. "The Household Paint Selector" includes information on exterior stains. Send $1.95 to National Paint and Coating Association, 1500 Rhode Island Ave., N.W., Washington, D.C. 20005.

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PETSPETSPETS

By MORDECAI SIEGAL ☐ Dog fur on the carpet and cat hair on the couch are the merit badges of loving toleration for loyal pet owners. Dogs and cats wear sumptuous fur coats, the envy of the higher orders. Shedding fur, however, is simply dead hair that clings to carpeting, upholstery fabric and good clothing. Pet hair looks like dandruff on coat collars and gives the impression that your carpeting is under a blanket of snow. It dulls the most vivid colors and acts as a dragnet for dirt and dust. Flying fur and dander make some people cough and sneeze while others become teary-eyed and itchy-skinned. Because dogs and cats are members of the family, we accept shedding with a resigned grin. Understanding why and how the shedding process works might help us live with it, and there are a few ways to reduce the problem to manageable proportions.

Fur is the hairy coat of a mammal, especially when it is luxuriously soft and thick. It is your pet's most visible beauty. Learning to cope with the natural phenomenon of shedding is an acquired skill demanding more love than effort.

The process of casting off one layer of hair and replacing it with another is more accurately termed *molting.* To molt is to replace hair, skin, horns, feathers or scales after shedding the older covering. It is common throughout the animal kingdom. With fur-covered animals such as dogs and cats, nature's purpose is to replace the heavy winter coat with a lighter summer one. As the weather becomes colder, the reverse takes place. It is all a matter of insulation.

Shedding the winter coat begins in the spring, and under normal conditions takes approximately three weeks. Shedding the summer coat and replacing it with the heavier winter pelage occurs in autumn, preparing the animal for cold weather. Some breeds of dog and cat molt just once a year throughout a long cycle that achieves the same effect. It is commonly accepted that molting is influenced by the

Shedding replaces an animal's fur coat with one lighter or heavier

length of time spent outdoors exposed to the natural sequences of light and darkness. Shedding and regrowth begin in spring as the days get longer and again in late summer as they shorten.

Canine and feline coats are affected by the pituitary gland, which is influenced by the ratio of light to darkness. This influence may be brought about chemically, photoelectrically or mechanically by a body clock or combinations of all three. Although not yet established by medical research, it is suspected that abnormal shedding cycles may be caused by a dog or cat's indoor life, which involves arrhythmic exposure to light and darkness. In the natural state, animals are never exposed to any light other than the seasonal measurement of daylight. Pets exposed to prolonged periods under their owners' electric lights may have extended molting cycles and shed continuously.

Females often shed more than males because of the activity of the pituitary gland during the estrous cycles (heat). They have been known to shed almost their entire coats shortly after bearing a litter of puppies or kittens. Shedding cycles diminish in intensity and frequency as the female ages and goes into estrus less frequently. This may not be true, however, if the aging female spends long periods of time under artificial lights.

Shedding may be a sign of physiological or emotional stress or disease. Constant or intense shedding may indicate a sick animal. Watch for other symptoms such as itching, slackened appetite, dull coat or bald patches. If they appear, call your veterinarian. Other factors affecting shedding are poor or imbalanced diets;

Females may shed most of their coats after bearing a litter

indoor heating; and constant friction from collars, leashes and tethers.

The question always arises about which breed of dog or cat sheds more or less than others. Few cat experts will disagree that all felines shed at least once a year and that most shed continuously throughout the year. One breed of cat, a real eye-catcher, is said not to shed at all—the Rex. Inasmuch as all mammals shed hair, it is perhaps more accurate to say that it sheds very little. The Rex has a soft, curly coat, resembling the marcel-waving of the thirties, which is often compared to a Persian lamb coat. This breed of cat is more costly than others and is ordinarily not found in pet stores.

Another cat guaranteed to shed very, very little is the Sphinx, sometimes referred to as the Mexican hairless. Sphinxes (or Sphinges) are so rare that one must hunt tirelessly for an American breeder who raises them, and their scarcity drives the price into the hundreds of dollars. But even this so-called hairless cat has some fur and must shed its few hairs from time to time. For all other breeds of cat, shedding is a fact of life.

The choice is somewhat greater among the hundreds of dog breeds if one is set on avoiding this problem from the beginning. The hard-coated breeds have fewer hairs than the other breeds, and hard- and wiry-coated dogs shed much less than those with regular short or long coats. Among these light shedders are the poodle (standard, miniature, toy), schnauzer (giant, standard, miniature), Irish water spaniel, Basenji, Bouvier des Flandres, Briard, puli, curly-coated retriever, Komondor and most hard-coated terriers from the Airedale to the Kerry blue terrier to the West Highland white terrier. It is unfortunate that the breeds that shed hair the least usually require the most attention when it comes to grooming procedures. Poodles, for example, shed less than all other breeds but require constant skilled grooming.

Among those breeds that shed more than others are those with dense coats, short- or long-haired. Obviously a kenneled or outdoor dog will shed less than one that spends most (*Continued*)

Thermador announces a new microwave super system: one sleek built-in that cooks five ways.

Thermatronic II provides five basic cooking methods: microwave, conventional, a combo of microwave-and-conventional, microwave broiling and conventional broiling

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The lower oven operates separately and cooks with conventional heat. Both ovens have broilers, black see-through glass doors. Both are self-cleaning and ventilating. Push-button selector switches are located on the control panel. If you are looking for the best when building, remodeling or replacing, see the Thermatronic II, the world's finest cooking system. It's a masterpiece of technological achievement.



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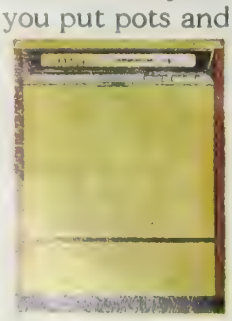
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Continued

of its life indoors. Breeds that shed the most are the German shepherd dog, collie (rough-coated), Great Pyrenees, St. Bernard, borzoi (females), Newfoundland, Belgian sheepdog, Shetland sheepdog and all northern breeds including Alaskan malamute, Norwegian elkhound, Samoyed and Siberian husky. The Great Dane, Doberman pinscher, and Labrador retriever shed to a degree depending on how active they are and how much time is spent outdoors.

Nothing will prevent your dog or cat from shedding. However, there are several ways to reduce the impact. Cats require a well-balanced diet as found in premium commercial cat food. If the cat is fed home-cooked meals, a high-quality vitamin and mineral supplement is necessary along with a commercial coat conditioner or a teaspoon a day of animal fat (cooked or raw). Regular combings and brushings help rid the animal of dead hair and loose dander. An occasional bath is also helpful.

For the shedding dog, no tool is more important than the *shedding blade*. This implement is a one-inch-wide strap of steel curved around to form a U-shape, and it is held together with a leather handle. The underside of the metal has small, sharp teeth. One uses it as a brush and strokes the fur in long or short pulls. A great deal of dead hair can be removed from a dog's coat, painlessly, effortlessly and in a matter of minutes. They are also made smaller for cats and small dogs.

There are some techniques to reduce the problem of shedding

Your dog's fur is also affected by nutritional considerations. A well-balanced diet, as well as a commercial coat conditioner or animal fat, will help relieve dry skin, dull coat and shedding hair. Animals that sleep near heat sources such as radiators will shed more.

Then there is the matter of removing fallen hair from carpeting and furniture. Only the most powerful vacuum cleaner will get it up. Long dog hairs combine into slim ropes when rolled together, in much the way that fibers are spun into yarn. With this in mind, a dampened sponge mop gets up dog fur quite efficiently. The palm of the hand works the same way on furniture. Also effective is sliding over the carpet with tennis shoes! ■

This is Mordecai Siegal's first monthly pet column for* House Beautiful. *Co-author of* Good Dog, Bad Dog *and* Underdog, *Siegal's* The Good Dog Book: Loving Care *will be published this fall by Macmillan. He is also the author of the forthcoming* What Every Dog and Cat Would Like Its Owner to Know *(Rawson Associates). A contributing editor to* Dogs *magazine and* Pure Bred Dogs—American Kennel Gazette *(AKC), Mordecai Siegal lives in Manhattan with his wife and son, a Siberian husky and a "half-Manx" cat.

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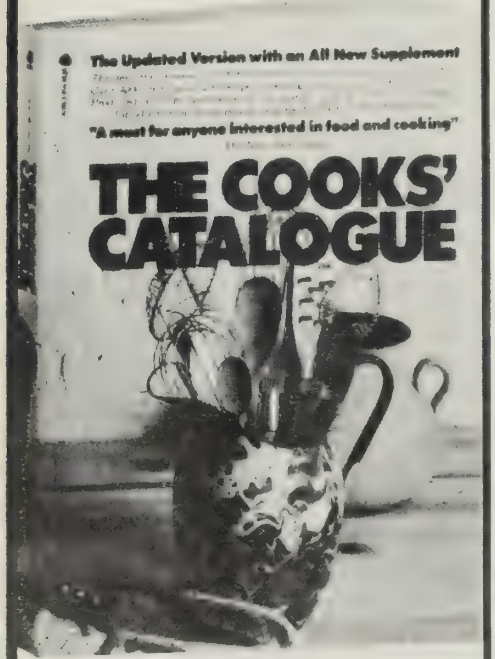


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AVON PAPERBACK

JUNE HEALTH&BEAUTY UPDATE

By RUBYE GRAHAM

● EYE ON CONTACT LENSES

Ten million or more Americans reputedly wear contact lenses. Each year another 1.5 million people take to wearing them.

If you are considering contacts, then you owe it to your eyes to become fully familiar with the advantages and disadvantages—first, of contact lenses over regular eyeglasses and, second, of hard versus soft contact lenses, the two basic types on the market. There's a third type, the gas permeable lens, well along in development. If you are already a contact lens wearer, make sure the ones you are wearing have not become obsolete since you last saw your eye doctor.

Contact lenses are still far from perfect. There's still not a lens that can be worn while sleeping or swimming, and both the hard and soft lenses still require a nightly soaking and rinsing to keep them clean and bacteria-free. In the foreseeable future, researchers hope to perfect a contact lens that can be worn for months at a time without rinsing.

Cost is still much higher than regular eyeglasses. Nationally, the American Optometric Association estimates that the initial cost of hard lenses runs between $150 and $300, with soft lenses from $100 to $150 higher. The figures quoted include the initial office visit, the prescription, the cost of the lenses and a specified number of follow-up visits.

Sources of information on contact lenses include: American Optometric Association, 7000 Chippewa St., St. Louis 63119; the Contact Lens Association of Ophthalmology Inc., 40 W. 77th St., New York City 10024; the Contact Lens Manufacturers Association, 435 N. Michigan Ave., Chicago 60611. Bausch & Lomb, which brought out the first soft lens in 1971, will send a free contact lens information kit on its Soflens Contact Lenses. Simply write to Bausch & Lomb, Rochester, N.Y. 14602.

● WHY NOT JOIN THE IVY LEAGUE?

New to America is the Elancyl Home Massage Regime, a do-it-yourself massage program that has been enormously popular in France, where it was invented by a leading pharmaceutical house.

Its magic ingredient is natural ivy extract from common ivy, the kind that covers halls of learning and cozy cottages. Although ivy extract is a new ingredient in American cosmetics, it has for centuries been used for its beneficial, refreshing properties.

The Elancyl Regime works with a massage glove, a bright green plastic nonslip holder with a scientifically designed rubber surface covered with nodules and holes. Inside is a bar of ivy-extract soap, and the holes allow the lather to come through and work its creamy softening foam right into the skin as you rub the glove over problem areas that need firming. You do this for about five minutes when in the tub or shower—both body and glove need to be thoroughly wet.

After the massage, while your pores are still receptive, apply Elancyl Ivy Extract Massage Cream to massaged areas. This should be done daily for a month, and then two or three times a week.

Elancyl is being introduced as a massage kit for $15, which includes the refillable massage glove, soap and a tube of massage cream.

● SOMETHING NEW FROM MARGOT FONTEYN

Dame Margot Fonteyn, the world-famous ballerina, has designed a collection of exceptionally graceful, comfortable and fashionable leotards, which she is frank to admit are for exercising. "They are too expensive for dance students. I always tell students to put whatever money they have into the best available dance shoes," she says.


CECIL BEATON

Ballerina Dame Margot Fonteyn has designed a collection of leotards with a fashion look that's right for daily wear as well as exercise.

Many of her exercise leotards are cotton with a small amount of Lycra for stretch. Dame Margot likes contrast trims or panels for a fashion look and has kept in mind that many women will want to wear jeans, skirts or other clothing with the leotards. One very good-looking leotard in cotton and Lycra has a contrast keyhole neckline and tie. Also included is a shiny matte-finish Lycra leotard in sleeveless and long-sleeved versions. Stylish, with its pinched bodice and V neckline, it comes in brilliant Brazilian colors and black. Dame Margot sees this worn as a top with an evening skirt, or the sleeveless version as a swim maillot, now that the maillot is replacing the bikini as the "in" swimsuit.

The Fonteyn exercise leotards are made by Apollo, which is famous for its dance leotards. Stores that carry them in their bodywear departments include Bloomingdale's, (*Continued*)

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HEALTH&BEAUTY UPDATE

Continued

Neiman-Marcus, J. W. Robinson, Macy's San Francisco and Marshall Field. Recognize them by the MF logo—she's already picked up the designer trick of identifying her creations with her initials.

Dame Margot, in her late 50s, is busy traveling to promote her leotard line as well as her recent book, *Autobiography: Margot Fonteyn*, published by Knopf.

● BEAUTIFUL PROMOTERS

Victoria Fyodorova, the Russian actress turned American housewife, mother and model, is the new beauty image maker for Alexandra de Markoff. Now resuming the acting career she left behind in Russia, Victoria will promote the firm's Countess Isserlyn makeup and other products. Incidentally, there has never been a real-life Alexandra de Markoff or a Countess Isserlyn.



FRANCESCO SCAVULLO

A beauty image maker for Alexandra de Markoff, Russian Actress Victoria Fyodorova is modeling and continuing her acting career in the U.S.

Also joining the promotional ranks is France's screen goddess, Brigitte Bardot. She is the new TV spokeswoman for L'Oréal's Aqualia, a facial moisturizer.

● TIME FOR WATER EXERCISES

With swimming pool weather around the corner, it's time to add water exercise to your daily routine—if you have your own pool. Here is a tip from Palm-Aire Spa in Pompano Beach, Fla., where such water exercises are part of the daily program for men and women:

Take a volleyball and push it under the water 20 times. You'll find it almost impossible to hold on to the ball! Then place the volleyball between your knees and try to walk frontwards, then backwards, without losing the ball. Because your body and the ball are buoyant in water, you are pushing against the water's resistance and giving every muscle a wonderful workout.

BURLINGTON "NIGHT FASHIONS"

Tonight, bring a quiet brook, some towering white birch trees and lots of colorful spring foliage indoors with this new scenic from Burlington. With bedspread, draperies, and towels to match, it's a perfect way to create tranquility in any bedroom. Sheets and pillowcases are no-iron percale, 50% Kodel polyester, 50% cotton. Wherever you sleep, Burlington makes it beautiful.

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Today, there are those who find themselves asking this question.

Certainly the funeral can do nothing for the person whose life has ended beyond providing the dignity of a proper burial.

But no matter where, when, or under what circumstances death may occur, there are needs that must be met—for the bereaved family; their friends; their close circle in the community.

The funeral helps meet those needs. It helps those who grieve accept the reality of death. They know it happened. But a part of their mind rejects it, runs away from it.

The funeral takes them gently by the shoulders and turns them to face it. And having faced it, having viewed it, things are easier.

Things continue to be easier (though it may not seem so at the time) as arrangements have them talking with sympathetic friends, reflecting upon moments shared, giving testimony to the life that was lived on earth.

Another thing the funeral does—whether the choice is made for a traditional, a contemporary or a humanist service—is to reaffirm the faith, the creed, or philosophy by which one's life was guided.

As the poet John Donne said: "No man is an island . . ." His death touches his world. A funeral considers the feelings of all those who shared his life. It is a moment when grief shared is grief diminished.

It is truly a unique moment of sharing . . . for the family . . . for friends . . . for society.



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FOOD ALLERGIES MAY BE CAUSING MORE HEADACHES THAN YOU KNOW

By CLAUDE A. FRAZIER, M.D. ☐ She was middle-aged, married and allergic. She had gone to the beauty parlor and, as fate would have it, the woman under the next dryer was enjoying sunflower seeds. She asked if she might try a few, saying she'd never tasted them before, that she had thought only birds ate them. "Good," she said, but a few minutes later she said that her throat was swelling, then added, "I feel like I'm pregnant." She got out of her chair, crying, "Get a doctor, I'm going to die." Before anyone could help her, she collapsed and died.

Unhappily, this woman had suffered from multiple allergies all her life. Not only was she allergic to things inhaled, such as pollens and animal danders and contactants such as some soaps and cosmetics, but she was also allergic to a number of foods. Some of her specific problems were sausage, chicken, cornflakes, strawberries, soy products. Sunflower seeds, according to the presentation of this case in the letters of the International Correspondence Society of Allergists, had never been on her list of foods to avoid, perhaps because she had never eaten them before.

Allergies can lead to chronic illness, discomfort and unhappiness, even disability

The actual instrument of her swift death was a severe allergic reaction that produced marked edema in the throat and chest and led to cardiorespiratory failure—she could not breathe.

Admittedly, this is a dramatic and rare case. Allergy to food seldom results in such tragic consequences. Such allergy can, however, cause chronic illness, a great deal of discomfort and unhappiness, even marked disability.

We aren't absolutely sure of the mechanism of allergy. For example, what exactly in sunflower seeds can cause such severe edema as to choke the severely allergic person?

Cross-reactions may be a possibility. While antigens producing the similar reactions might not have the identical chemical configuration, the configurations might be sufficiently similar to produce allergic responses. It may be that oil seeds, for example corn, soy and/or sunflower, may have more similarity of some components than two items from the same family.

Another possibility is that the reaction was to a natural chemical toxicant in the food. Cyanogenetic glycosides come to mind; when these are hydrolyzed, hydrogen cyanide is released. These glycosides are sometimes present in seeds. Individuals vary in sensitivity to them.

We allergists believe that an allergic reaction is actually an immune reaction, that the body's defense mechanisms, the antibodies, are trying to repel foreign intrusion and that in the process they do considerable damage to one or more body systems, such as the respiratory system, gastrointestinal and the like. We believe that the allergic individual possesses or manufactures a more plentiful supply of an antibody, Immunoglobulin E or IgE for short, than does the nonallergic person. This antibody is apt to overreact to substances ingested, inhaled or contacted, especially those protein in nature.

We are not even sure why some people are allergic and some are not. We suspect a genetic tendency runs in families: We know that if allergy runs in one side of the family, the individual has about a 50% chance of being allergic himself; if it runs in both sides, he has about a 75% chance.

There are other factors at work. The amount and duration of exposure to things allergenic in nature—ragweed pollen, for instance—is a prime factor. If you feast upon a certain food often and in great amounts, you may suddenly find that you are allergic to it. For example, fresh strawberries in season can be the downfall of those susceptible to allergy: Strawberry shortcake, strawberries and cream, strawberry pie may be too much of a good thing. This is one of the reasons why allergy to cow's milk turns up quite frequently in infants. One physician estimated that if a 150-pound adult matched the milk intake of a 15-pound baby, he'd drink two gallons of "the *(Continued)*



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perfect food" daily. And, of course, as we know, cow's milk was perfected by cows for calves, whereas human milk has been concocted down through the ages for human babies. My own advice to mothers: breast-feed and hopefully save your baby from allergy as well as from other problems. Failing that, be sure cow's milk has been heat-treated or, at the first

The amount and duration of exposure to the allergenic substances can affect the severity of the reaction

sign of trouble (colic, fussiness, eczema or failure to thrive), get together with your doctor to find a better formula, even if it requires going to such milk substitutes as soybean or meat-base milks. ***A puzzling aspect of this milk sensitivity is that when it does accompany an individual into later life,*** it may do so with symptoms other than those it caused in infancy and early childhood. The body systems affected may be totally different. Thus, the individual who as an infant suffered diarrhea from sensitivity to milk may drop that symptom and pick up rhinitis instead. Headaches in an older child or adult may replace the loss of appetite that was so worrisome in the baby. Often, the child is thought to have "outgrown" his sensitivity to milk, but he actually may have exchanged his early symptoms for a new and different set. To complicate the picture even further, he may also develop allergy to inhalants. ***There does seem to be a tendency for milk allergy to run in families.*** Because his mother had asthma as a child and two of his siblings were allergic to cow's milk during their infancy, one young patient of mine was given Prosobee (a soybean milk substitute) from birth. When the child was six months old, he

Infection appears to lower tolerance to allergens—and the weather may sometimes act as a trigger for a problem

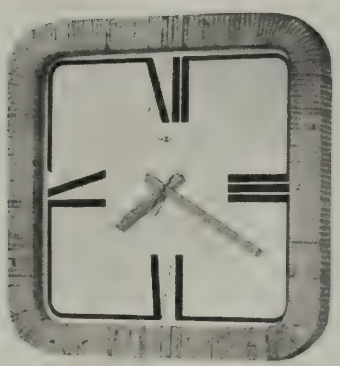
developed itchy eyes and nose, sneezing, wheezing and rattling in his chest, accompanied by a smothering sensation, whenever he ate foods that had milk in them. He also developed attacks of wheezing immediately after eating chocolate and pears. His eyes and nose itched and he began to wheeze when he got near dogs and when he was out in the grass, especially during damp weather. When accidentally given cow's milk, he developed wheezing almost immediately and had to be hospitalized for four days. Not only did he follow the milk allergy of his siblings, but he developed the asthmatic symptoms of his mother in reacting to milk (and, later, inhalants).

The nature of the food itself must be considered. Some foods are potent allergens. Milk, (*Continued on page 49*)

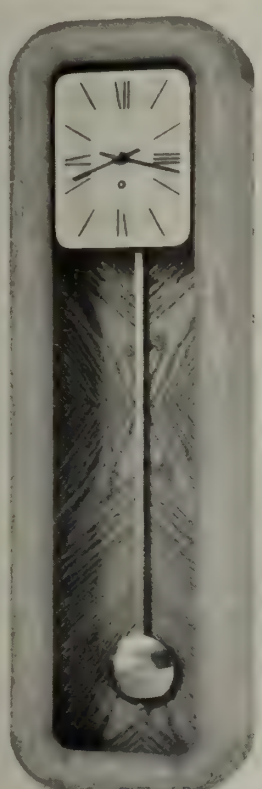
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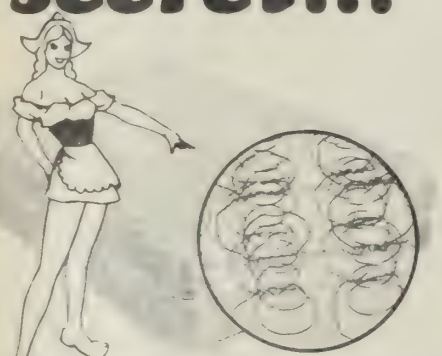
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FLIP, FLIP–AND AN EYESORE VIEW IS FOREVER HIDDEN

Solving intriguing and difficult problems is Architect/Interior Designer Leonard Serota's admitted forte. In Kenneth Rutherford's penthouse apartment (*below*), the dilemma Serota faced is a common one in New York City: how to disguise a drab view without eliminating the living room's only source of light. In New York's more lavish days, tennis courts occupied the roof of this elegant building. When the penthouse apartments were built 30 years ago, the parapet wall surrounding the courts was left outside the windows and taller buildings grew up alongside to block any remnants of a decent view.

Serota devised a simple yet ingenious solution that turned this eyesore into the room's focal point. Floor-to-ceiling natural wood shutters now hide the ugliness outside, as well as the air-conditioning unit, radiators and a blank middle panel (*see top photo*), while vertical fluorescent light tubes concealed in the between-panel posts provide effective, attractive, diffused lighting. For more intense light, the architect added overhead cans by Lightolier. But when it's time for mood-setting, Rutherford adjusts the louvers on the shutters to regulate the amount of light. The flow of heat and air conditioning is controlled the same way—the shutters need never be opened; the view is never seen. Built-in cabinets complete the wall.



FELICIANO

Floor-to-ceiling shutters mask the ugliness outside while controlling light, heat and air

Furnishings were arranged to take full advantage of the subtly changing play of light and shadow across the end of the room. Although it's not noticeable to the uninformed observer, the sofas, designed by Serota and covered in "Celtic Game" fabric by Connaissance, were scaled down to make the room look larger than its 18-by-20-foot size. Observers are also not aware that all the shutters do not exactly center on the windows, nor do all three panels contain the same size shutters. An Intrex coffee table, also designed by Serota, a loveseat covered in deep purple crushed velvet by Erbun Fabrics and a pharmacy-style lamp to the right of the sofa complete this new perspective.



Furniture is scaled down to make the room look larger


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Continued from page 44

eggs, wheat, chocolate, as well as many nuts, fish and shellfish, berries, peas, citrus fruits and corn head the list. Infection appears to lower a person's tolerance to allergens. You might have a youngster who has had no difficulties with milk until after a bad case of the measles. And it must also be considered that several of these factors together can overcome tolerance to allergens.

Weather can also play a role. Sudden changes in weather appear to act as triggers sometimes for existing allergy. But probably the most mysterious factor

Emotional disturbances can act as triggers for hidden allergic conditions

of all is that of our emotions. We are still pretty ignorant of just what role emotions do play, but I lean to the concept that emotional disturbances act as triggers for an existing condition, that such a disturbance is just one more drag on a person's tolerance to allergenic substances.

Allergy symptoms can be diverse, diffuse, confusing, extremely acute or very mild. They can range from swift and sometimes fatal anaphylactic shock to headaches and a stuffy nose or even mild indigestion. Allergy reactions can take place in almost any tissue of the body, including nerve and brain cells.

Since we all commonly associate food with stomach upset, perhaps I should list just a bit of the havoc allergic reaction can bring about in the gastrointestinal tract: in the mouth area, itching, burning and swelling of lips, tongue, gums and pharynx, along with canker sores and bad breath and bad taste in the mouth; in the stomach area, nausea, vomiting and heartburn; in the intestinal area, subacute abdominal pain, diarrhea, constipation; bleeding in the rectal area.

Allergic reactions to food can also affect the respiratory system, bringing on rhinitis, whether seasonal (as in hay

Food reactions can affect the respiratory system and the skin as well as the gastrointestinal tract

fever) or perennial (as in what appears to be "one cold after another"). Asthma, mild or severe, can be the result of something one eats. Allergy to milk may well be the prime cause of asthma in very young children. Some physicians believe that pesticide residues on foods may be a large contributing factor. And it must be remembered that asthma kills between 5,000 and 10,000 people annually and cruelly cripples many more.

Most of us are aware that what we consume can affect our skin. As adolescents we reluctantly give up chocolate to preserve the bloom of our youth. Allergy to foods most often blossoms on our skin as eczema or hives or what's called angioedema or giant hives. Milk and eggs are thought to be the chief villains in eczema in infants and young children; such things as oranges, potatoes, spinach and codfish can bring on the itch in older children and adults. There are, of course, reasons other than allergy to food for eczema, but I think that since allergy to food and allergy to inhalants so often go hand in hand, it's difficult to assign the role of chief villain.

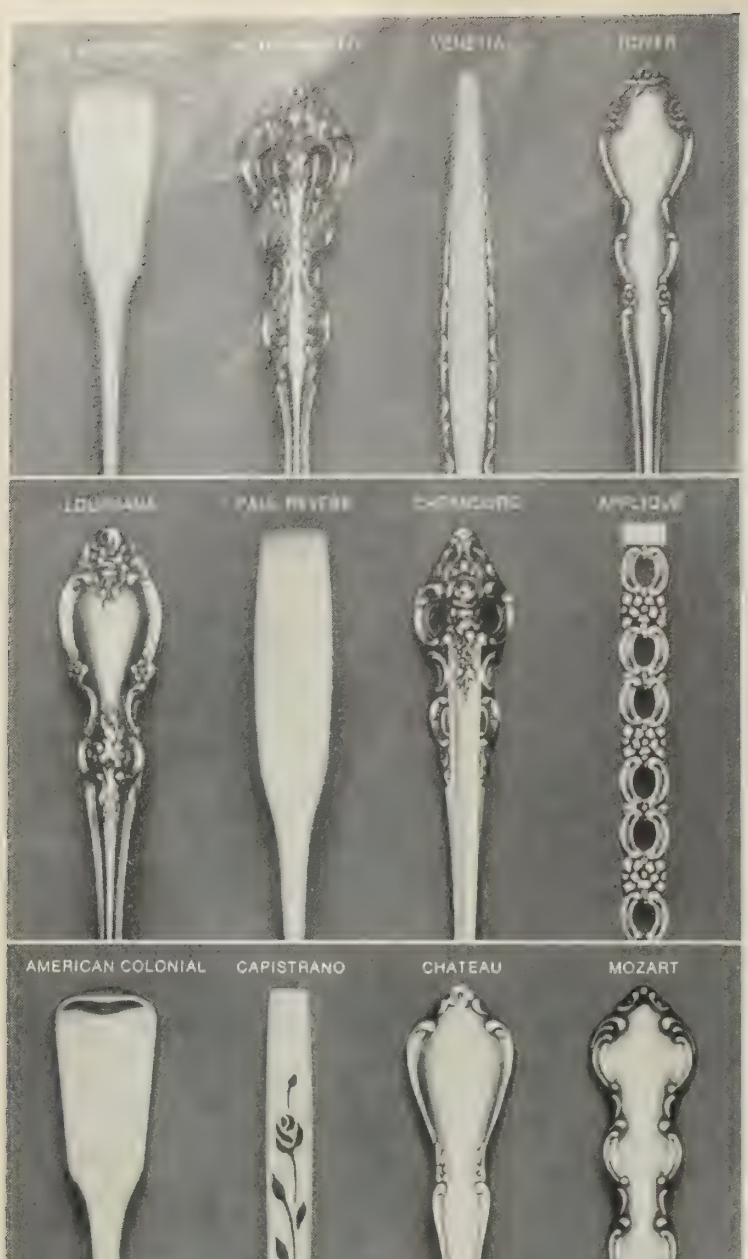
Hives, on the other hand, are frequently the product of sensitivity to food in very young children and rank with allergy to drugs as a symptom of food allergy in older children and adults. Even the odor of food cooking—fish, for instance—can be enough to bring out wheals and itching in the hypersensitive. And again we have an argument, for some allergists are convinced that some food additives, coal tar dyes in particular, are a large factor in the production of hives.

Angioedema or giant hives is an odd and often grotesque symptom of allergy. Edema or swelling can occur in various parts of the body. It can be extremely dangerous if in the larynx or throat area. Even generalized edema of the whole body can occur as an allergic reaction to a food. One physician reports the case of an allergic woman who was forced to keep clothes of three different sizes, so much did she swell and shrink to the tune of her diet. Another physician records a seven-pound gain for an allergic man when he consumed a single peanut.

Perhaps the strangest of all is allergy of the nervous system. One common manifestation of such an allergy is headache. Again, there is disagreement as to whether headaches are due to allergy to food in the main or inhalants, but for the patient the argument is academic.

What really seems difficult to believe is that allergy to food may alter personality and affect behavior. That a chocolate bar can make a little monster of a living doll seems scarcely possible, but this appears to be the case. Allergists call this syndrome—irritability, fatigue and listlessness, confusion, depression, poor coordination and aggressiveness—the allergic tension-fatigue syndrome. We believe it is caused by an allergic reaction producing edema in nerve and brain tissue. The syndrome may be accompanied by other symptoms (Continued)





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of allergy, such as rhinitis or asthma or eczema. We also believe that much of this kind of allergy goes unrecognized. The victim may be penalized for his unruly or strange behavior, be he adult or child, when he really cannot help himself. A few allergists insist that it is quite possible that some such patients are in mental hospitals when, for real help, they should be on elimination and avoidance diets.

Accordingly, many psychiatrists are experimenting with diets to aid disturbed, depressed and aggressive patients. One British psychiatrist, Dr. Richard Mackarness, describes one case, a woman who had been in and out of mental wards for six or seven years and who was so withdrawn that she spent her days rocking silently in a chair. Now and again, when she could latch on to anything sharp enough, she would attack her arms and legs. The doctor forced her to fast for a period of time

Even the odor of cooking may bring on the hives for the hypersensitive

and was amazed at the personality change she underwent. She became interested in living again and began to communicate with those around her. Just to be sure that foods were at fault, he conducted a number of blind tests by feeding her a coded diet via a stomach tube. The code was kept secret so that no nurse or doctor observing her would know when she had eaten the allergenic foods. When the code was broken at the end of the experiment, it was discovered that the proscribed foods—sugar, white flour, pork, tea, yeast, instant coffee and canned goods—had indeed brought on a return of her disturbed behavior and also her severe depression.

All this, of course, is not to say that all disturbed behavior and emotional upset is due to allergy to food, but it would appear that at least some part of our mental illness could be. Certainly, it is a subject worth pursuing.

There is an ongoing controversy concerning the role of food additives and foods that contain salicylate (such as apples, peaches, etc.) in hyperkinesis, that strange behavior disorder in children that is characterized by restlessness, distractibility, short attention span, impulsiveness, aggressiveness. But it is not easy to diagnose hyperkinesis specifically and there may be a number of factors at work, including a genetic one. More research into the role of food and food additives is needed.

Now, many experts believe food allergies may alter personality and behavior

Even after a particular food sensitivity has been determined, avoiding specific foods in our modern diet is rarely a simple matter. Try spending a whole day without consuming a speck of wheat, a drop or powdered flake of milk or a bit of egg. Even if you conscientiously read labels on cans and packages, there are many prepared foods that need not label their contents—ice cream, for instance, and it was a dish of ice cream that contained peanut butter that killed a boy severely allergic to peanuts. The patient allergic to food is in need of help.

There is an additional problem. We not only consciously add a great deal to our food to preserve, flavor, color, fill out and the like, but a good deal of unintentional stuff arrives on the table. Pesticide residues, antibiotic traces or insect and rodent debris may be incorporated upon our plates, and for some, these things can set off allergy symptoms. These unintentional additives may even start up an allergy disease in some instances. Constant exposure to small amounts of the antibiotics, for example, could sensitize some individuals.

These questions and answers may help place food allergies in the proper context:

1. Who are the allergic? Generally, those who inherit a tendency to allergy, although under the proper circumstances it is believed that anyone could be made allergic or sensitized to something. Allergy is most common in infancy and childhood but can arrive at any time of life, including old age.

2. But why allergy to food? Especially perfectly good, fresh food? There are two major factors in sensitivity to food: the condition or efficiency of a person's gastrointestinal system and the nature and amount of the food he consumes, for not only are some people predisposed to allergy, but some foods are more potent allergens (agents of allergy). One reason allergy is more prevalent in infants and *(Continued on page 117)*

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William Shakespeare

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H.M. Specialties

THE NEED FOR A GOOD BREAKFAST, EVEN WHEN YOU'RE DIETING

By HELEN McCULLY ☐ Anyone with a soupçon of self-restraint can diet and lose weight, yet one of every three adult Americans is in the unhappy position of gaining that weight right back the minute he or she returns to normal eating.

Chronic dieters complain that they gain if they so much as walk past a chocolate cake. We all know some merry souls who love to eat and drink and come home from a good weekend several pounds heavier or those who eat one "decent" meal only to wake up to the demoralizing sight of the indicator on the scales going up. For the record, nutrition experts say your ideal weight at 25 years of age is the best weight to maintain throughout your entire life.

So the problem for most of us, thick or thin, is to get down to or up to, as the case may be, our most desirable weight and stick to it. Sticking to it is the crux of the matter.

We believe the modern, easy, delicious, intelligent way to control one's weight—and in this we are supported by eminent nutritionists—is to start each day with a good breakfast (one-third to one-fourth of your daily food intake is generally considered the correct ratio). And this is why: You won't be tempted to "snack" during the morning on "empty" calories, a notorious pitfall for weight watchers; your stomach won't complain out loud in angry tones, and in company, too, that it's underfed; you won't have to overeat at lunchtime and slog your way through the afternoon; you will balance your food consumption through the day and put less strain on your heart.

Birds know, even if people sometimes don't, that food is fuel for the body

Even in France, the "nation of gourmets," there is a move afoot to improve the breakfast pattern. Traditionally, a Frenchman gulps down a cup of hot coffee with, possibly, a croissant or a roll, then eats a lunch that would floor an Anglo-Saxon. While the lunch may be a gastronomical delight, it has the effect of giving Frenchmen that widespread French complaint, "a crisis of the liver." Dr. André Soubiran, a French nutritionist writing in *Jours de France*, says, "Such habits are dangerous to health in the fast-paced age in which we live." He recommends a sturdy, protein breakfast and a light lunch.

What happens to you when you eat a good breakfast? You are prepared, physically and emotionally, for your day's work. Whatever it is, you will function better, your brain will be clearer, your productivity will be greater and you will go through your day with a minimum of fatigue, the *bête noire* of the undernourished. All because your body is nutritionally sustained. In the long run—and isn't it the long run we are all after?—you will be a far more vital human being. The nutritional importance of breakfast has been well documented, but it may be well to review why everybody, young or old, fat or thin, needs a proper breakfast. You have undoubtedly heard the old canard, "I just eat like a bird." Actually, birds eat a lot. Any self-respecting robin will gobble up half its weight in a day's foraging.

Birds know, even if people don't, that food is the fuel for the body and the body goes right on functioning whether winging its way through the air or nesting in a tree. Since these are well-established facts, it must be clear that it's nothing short of foolhardy for humans to contemplate going from dinner in the evening to lunch the next day without a comforting breakfast.

We don't recommend you "eat like a bird" (the British come close to it with their "elevenses" and afternoon tea)—although there *is* a school that believes frequent, small feedings versus three meals a day is a sound food pattern. But we do recommend to any person seriously interested in keeping his figure under control that he enjoy a high-protein breakfast, follow that with a light lunch and finish off the day with a nourishing dinner that should include *average* servings of meat, fish or fowl, one or two vegetables and dessert (fruit is always a good choice for the weight-aware). To get your milk for the day, and *you should*, your stomach will be grateful if you slip it in—one glass or eight ounces—just before you hop into bed.

Why a high-protein breakfast? Protein, the life-giving elements in meat, fish, fowl, eggs, milk, *(Continued on page 112*

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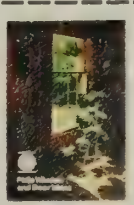
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TURN YOUR GARDENING INTO A POWER TRIP

By ELVIN McDONALD □ Have you ever thought how easy gardening work seems during the first few days of spring? That's when mowing an acre with an old-fashioned push-and-sweat reel mower wouldn't faze me. I might even decide to shape up the hedge and give my arm and deltoid muscles a good workout with a pair of manually operated shears. But as the days get longer and warmer, I've noticed that my energy takes a sharp turn in the direction of the beach.

Since gardening is a therapeutic activity for me, quite apart from my profession as a garden journalist, I consider it as leisure time that should be hassle-free. Workdays give me plenty of frenzy and concentration. Weekends are for sleeping late. Or indulging a carbohydrate attack by eating a stack of pancakes—and then curling up on the porch for as long as I like with the paper and another cup of coffee.

This philosophy has led me to be more realistic about the actual time I have for gardening. Too much routine maintenance means there'll be no free time.

Obviously, each of us has our own idea of what is fun and what is work. Take lawn upkeep. The look and smell of a freshly manicured lawn make me feel wonderful—provided someone else has done the work. On the other hand, my son likes mowing and trimming the lawn —provided he has the proper power equipment. For him, the machinery is a turn on; me, I'd rather stake the tomatoes or mulch the roses. And when my son is away, paying to have the lawn maintained by a local service is money well spent in terms of increasing my free time.

It has taken me several years to change from an overworked weekend gardener to a lazy one with no guilt. My worst fault has always been to plant more than I could possibly care for properly, but when I realized I was buying more than I could plant, then I knew something was wrong.

'My worst fault has always been to plant more than I could care for properly'

Essentially, what I have done is to keep only the high-maintenance plantings that I can take care of easily, either by hand or with the help of power equipment.

Unless you can afford to hire a gardener, or have the time and inclination to be a full-time one yourself, I think it's smart to avoid extensive plantings that are highly formalized. For example, the privacy hedge around a property can take an enormous amount of clipping—or very little. Personally, I'd rather have the low upkeep of an informal, unclipped shrubbery border and save my trimming energies for a tiny knot garden with perhaps a topiary or two for fun.

By the same token, I have gradually reduced the amount of my yard area that is covered by grass that has to be mowed and increased the use of no-upkeep ground covers and natural mulches such as bark chips. Another way to save mowing time is to eliminate sharp turns and right angles. Where the ground is too steep for safe navigation with a riding mower, deep-rooted ground covers will solve the problem.

Instead of having pocket plantings of flowers scattered around the yard, I have concentrated them in two areas: One is a raised planting bed about 10 feet wide and 30 feet long that runs parallel to the outdoor living area. I grow annual, biennial and perennial flowers and herbs in it, with a thick mulch of bark chips to keep down the weeds and conserve moisture. The other is a flat, well-drained patch of ground about 20 feet square where I grow rows of vegetables and flowers for cutting. A small power tiller has greatly reduced the amount of labor required for this planting; in fact, I may increase its size so there'll be room along an edge for a bed of asparagus and two raspberry rows.

As I made the rounds of last year's National Hardware Show in Chicago's McCormick Place, it occurred to me that with the power equipment that's available today, gardening should never again be considered drudgery. It is now free to be a leisure sport that offers its own set of challenges and rewards.

With power equipment now available, gardening should never again be drudgery

Outdoor power equipment in particular has made great strides in terms of functional design, with the emphasis placed on innovations that spell safety, noise reduction and energy conservation, ours as well as the earth's.

Flexible line trimmers are the newest category of power lawn and garden tools. The way these work is simple: A short length of flexible nylon line spinning at high speed does the work, leaving hardly an untidy blade of grass. Electric models are available from Black & Decker, John Deere, Toro and Weed Eater; the latter also has a two-cycle gasoline engine model for complete mobility. Prices range generally from $50 to $70.

Meanwhile, Weed Eater has announced the development of a 22-inch push mower that cuts by nylon cord instead of a metal blade. And Roper's bladeless 20-inch push mower cuts grass cleanly and safely with three plastic pins called Whip Stiks.

Cordless electric gardening tools, outfitted with battery packs that are recharged overnight when plugged into an ordinary household electrical outlet, also represent a relatively new category in power equipment. The original grass edging shears with a handle built into the unit are available now with a long handle that allows the worker to stand, instead of crouching or stooping. There are also cultivators, hedge and shrub trimmers, Black & Decker's 19-inch cordless mower and John Deere's 34-inch electric riding mower, not to mention H. D. Hudson's battery-power sprayers for

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19
80
76
Regular: 5 mg. "tar", 0.4 mg. nicotine
av. per cigarette, FTC Report Dec. 1976

dispensing pesticides and foliar fertilizers.

The beauty of these cordless electric tools is that they are the closest thing yet to silent energy for getting garden chores done easily and efficiently. One reason I like to work outdoors is that I can hear the sounds of nature. Neighbors who run gasoline-engine mowers and chain saws early on weekend mornings ought to be made aware of these silent workers —and of the adage: Silence is golden.

On the other hand, the sound of a gasoline engine can be music to your ears when you have a large area of grass to be mowed, a vegetable garden to be tilled or a lot of trees and shrubby undergrowth to be cleared, which can be done with a chain saw. And, while gasoline engines are noisier than those powered by electricity, the manufacturers are continually working toward performance that is improved by being easier to start, quieter and more efficient.

Whether you need a push-type power mower, a rider or a garden tractor with a mower attachment depends in large part on the amount and kind of work to be done. Where the maintenance of a lawn is the primary consideration, a walk-behind mower, either manual or self-propelled, can handle up to a quarter of an acre without undue stress on the equipment—or the gardener. If more than a quarter of an acre of lawn is involved in the landscape, then a riding mower or garden tractor with mower attachment makes more sense.

With lawn and turf experts stressing the possible long-range harm of too much thatch build-up, more and more push mowers are being made with bagging attachments. Toro's Guardian, for example, features a "Quick-Change" bagging system. The chute and bag remove in one piece; a zipper at the rear opens the bag freely, so dumping is easy and complete—you can remove, empty and replace the bag in 15 seconds.

Simplicity's new four-in-one, 21-inch self-propelled walk-behind mower changes functions without the use of tools. It mows a 21-inch swath; it mulches, blowing finely chopped clippings back onto the lawn; it disperses clippings broadly to the side without leaving clumps; and it collects clippings in a generous-sized rear-mounted collecting bag. An optional side-mounted four-bushel bag collects leaves. This mower also features two forward speeds and comes in manual- and electric-start, self-propelled models, as well as a push model. The permanent handle folds for transportation or storage.

Lawn experts stress the possible long-range harm of too much thatch build-up

McDonough Power Equipment's Snapper CV 21 series of hand- and self-propelled mowers features a heavy-duty five-horsepower engine with recoil start. The grass catcher is center-mounted, out of the way for close trimming on either side, and holds more than three bushels. Six forward speeds on the self-propelled model range from one that's slow enough to cut the toughest grasses, to a high speed that makes quick work of a normal job; and you can shift while mowing.

Other innovations among push or self-propelled mowers include Jacobsen's Power Burst handle control to turn on reserve power and prevent stalling in tall, tough or wet grass; Lawn-Boy's two-cycle engine that makes the mower easier to push and handle; Bolens' Mulching Mower system that greatly reduces the time required to maintain an average lawn area; and Toro's Carefree Electric that gives up to 45 minutes of mowing time from a rechargeable, 12-volt battery.

In riding mowers, the best of this year's models feature clean, functional design with the rear-mounted engines and other moving parts enclosed, both for safety and streamlined appearance. For example, John Deere's six- and eight-horsepower riders feature a five-speed transmission, corrosion-resistant fiber glass hood, roomy platform with skid-resistant foot pads, triple-safety starting and optional grass bagging attachments that's rear-mounted to provide easier maneuverability for close trimming. Ariens' riders all have a Flex-n-Float-Plus mowing action for maximum efficiency in giving a uniform clip even where the ground is uneven. Toro's Whirlwind rider with optional Easy-Empty grass catcher has a heavy-duty H-pattern transmission for easy shifting in three speeds forward and one reverse. Simplicity's five- and eight-horsepower riders have front axle mower mounting with rear roller support, permitting the mower to follow the (*Continued on page 115*)

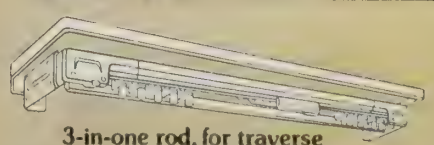


The secret behind beautiful draperies: a beautifully-designed drapery rod.

Sears Whisper Glides



Basic traverse rod.
Curtain rod socket at rear.



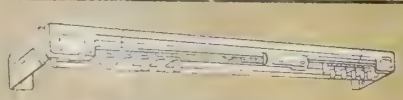
3-in-one rod, for traverse drapery, stationary curtain and valance.



Double traverse rod.



Double traverse with valance rod.



Basic traverse rod with stationary curtain rod.



One-way draw traverse rod.

Sears Exclusive Non-Tilt Carriers

Sears non-tilt plastic carriers are exclusively designed with a long back to keep both draperies and pins hanging straight down.

Sears Exclusive "Draw From Both Ends" Feature

Ah, the convenience of being able to draw your draperies from either side! What's more, your draperies draw on separate tracks so they can't ever jam or catch —and still meet perfectly.

Sears Exclusive 5-Step Protective Finish

To prevent rusting, chipping and peeling, even in the dampest of climates. Also, both inside edges of the tracks are rolled over and Teflon-S® coated, so the carriers always ride smoothly.

Strong Enough to Hold Up the Heaviest Drapery Treatment

Size for size, Sears Whisper Glides are built with more strong-tempered steel than competitively priced rods. No sagging. Adjustable. Lengths to 26 feet. Now at most Sears larger stores and through the catalog.

Whisper Glide Drapery Rods. Only at Sears

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a rose is a rose... & so much more!

Our subject is roses—and Gertrude Stein so wisely said it all. How else describe the world's most cherished flower, since time's dawn the symbol of romance. Who can define its inebrious, dreamlit scent? Who can describe its form? What form? It takes a thousand forms in nature, and myriads more as millennia of artists have sought to capture it, from goldsmiths and fresco painters in ancient Crete to contemporary designers whose rosy patterns fill the pages of this portfolio. A rose fossil discovered in Crooked River, Ore., suggests that it's been with us for 30 million years. This perennial companion of moonlight and nightingales, brides and prima ballerinas, first bloomed as a white flower in Central Asia. Greek myth has it that it sprang up when Eros, the little god of love, spilled nectar on the ground. And every culture has a mystic explanation of how the white rose became red. Was it sprinkled with the tears of Venus, or the blood of the nightingale, or the sweat of Mohammed? Early on in China, the rose was a favorite motif in porcelains and embroideries. There was a rose cult in Persia, where the rose was distilled into the famous and still precious attar. Because it was a symbol of the god of silence, the Greeks wore a rose in the hair when they spoke confidentially. Going them a lot better, the Romans wore crowns of roses at their bibulous feasts, hung roses from the ceilings—hence conversation "under the rose," or "sub rosa." All this in halls carpeted with rose petals while fountains splashed rose water, guests arrived in rose-hung litters, reclined on rose-stuffed cushions, drank rose wine, ate rose confections and recuperated with rose-based medicines, vitamin C to us. A rose was hung and later carved on confessional doors as a symbol of secrecy. Rome imported its roses from Egypt, where Cleopatra once received Mark Antony in a room knee-deep in rose petals. Meanwhile, time has not staled nor custom withered the infinite variety of the rose. See these 12 pages.



BILL HELMS

Rise and shine with roses! Here, a morning table setting includes Limoges porcelain with matching "seed stitch" linen by Porthault, hand-blown stemware by Craftsman Josh Simpson and the sparkle of sterling, Gorham's "Rose Tiara." Cartier's silver-plate vase; jam jar and toast rack from Hammacher Schlemmer.

HOUSE BEAUTIFUL
JUNE • 1977

Step into our garden of petal-fresh patterns that can bring any decorating scheme to colorful blossom

a rose is a rose...







Homer wrote of the "rosy-fingered dawn," and Interior Designers Stan Hura and Beau Maas have created an equally rosy bedroom (*left*) in which to greet it. Here is a showcase for the three related patterns of "Rose Elegance" sheeting, designed by Yves Saint Laurent for Utica Fine Arts by J. P. Stevens. At once bold and subtle, they include a scattering of large bouquets and trains of woven roses—these two incorporated into the reversible quilted comforter for the bed—and a special double-bordered pattern for the pillow shams both ruffled and plain (*below left*). If you look closely, you'll note that what here appears to be a solid white background is really a nearly invisible white-on-white floral. The entire room is cued by the bed. Upper walls are sheeted in white with a rose border railroaded around the ceiling beneath a red molding; wainscot is adorned with vertical rows of roses—repeating comforter and bed sheets—also used to pattern the curtained sitting niche. Sheeting even covers the skirted armchair and round table for an overall garden look that is further emphasized by the large vase of red and pink silk roses and the deep shades of the "Chinese Samarkand" rug by Stark. Ethan Allen's button-tufted bench (*center*) is 47 by 21 by 17 inches high, with a pale frame that picks up the color of wind-blown roses in slate blue "Naomi" fabric. Draped behind it is a group of Clarence House wallpapers and 100% glazed cotton fabrics in the "A L'Oriental" pattern. The deep solid grounds are available in cardinal red, navy and bottle green, both paper and fabric available in each colorway.

A gentle reminder of a gentler time—of moonlight and roses, perhaps—is a graceful English bone china tea cup and saucer (*below*), in "Serena" pattern by Royal Albert through Ebeling & Reuss. Three papers that fulfill the promise of spring all year long are unrolled below. At far left, the red-and-white wavy-ribboned theme, appropriately named "Ruban de Versailles," by Authentic Reproductions from Decorators Walk. The pattern has roses alternating with curvy stripes for a festive air. Above it, carefully detailed roses are arranged in free-form horizontal bands in a paper from the "Le Monde II" collection by Wall Trends. Even the petals are nearly lifelike, with a natural play of light and dark, to imitate the effects of sunlight and shadow, resulting in a sophisticated design. Directly below, the "Tuxedo Park" pattern by Carleton V has an all-over spraying of identically curved rosettes. A celebration of simplicity, it speaks more of the mood of the rose than of the rose itself. And the mood it depicts is young and carefree and, as seen here, "in the pink."




a rose is a rose...



A sofa that poses like an old-fashioned candy box with roses and lace focuses attention in the dark-and-light living room (*left*) of Sander Witlin, stylist/coordinator for Carleton V. With a froth of "And Old Lace" fabric from its curved back to the ruffled skirt, it picks up the soft pastel tones of the large portrait by the owner. In contrast is the disciplined stripe of "Hot Line," also by Carleton V, used on draperies and on the pair of rattan chairs facing the antique teak tables from Rose Cummings. The stripe, running both horizontally and vertically over sofa and pillows, provides the link to the dining room (*above*). The rose reigns supreme here, as well, in a painting by Lowell Nesbitt, from the Andrew Crispo Gallery. Though the blossom was the theme, its foliage is evident everywhere in the "Mistinguette" fabric draping a dining table and covering a screen—a charming nook for an intimate supper. On the table is "Palm Beach" sterling flatware by Buccellati, with china and silver accessories by Richard-Ginori and the gleam of stemmed Baccarat crystal—all this gathered beneath a plaster swag chandelier by Keramos.

Woodson Wallpapers has taken the simplest impression of rose clusters and placed them against a strong green-on-white stripe for their "Poiret" fabric (*above*)—a geometric counterpoint to the flowered wash of "Weston" fabric by Greeff, now meandering through the trellis from J. C. Penney. The ubiquitous rose grows from seat to back in this needlepoint chair (*left*); chair available with canvas design and wool from Woolworks.

a rose is a rose...





A chair with a summer flair is the Calcutta lounge (*left*) by Brown Jordan, this one custom-upholstered in F. Schumacher's "Trellis Rose." Roses are red on white china in Royal Worcester's "Marissa" covered box, onion vase and coaster (*above left*). Or on black, as in a hand-painted rose canvas—shown mounted—for a needlepoint pillow, 10 inches square, by Elaine Magnin Needlepoint Design. Brunschwig & Fils here offers its "Quai D'Anjou" pattern of rambling roses in both wallpaper and fabric, pink and yellow colorways (*below*). Mix or match. Pastel roses and bows lend romance to a welcoming bedroom (*below left*) through the all-over use of "Elms Court" fabric by Nettle Creek. Its rosy pattern is quilted for bedspread and comforter, upholstered over headboard and walls, draped over the night table and then ruffled around the full-length tie-back window draperies.







The days—and nights—of wine and roses are evoked with elegance in a sitting room (*above*), where masses of different flowers literally climb the walls on a navy background, the whole room designed by Georg Andersen, ASID, of Georg Andersen Associates. The primary pattern, swathing sofa, the walls, draperies and valance—even the shades of small, pull-out lamps—is "Hibiscus" by & Vice Versa. Its lighter colors are picked up in an armchair and a matching row of rose-colored pillows in "Dabo Texture" by Brunschwig & Fils. These alternate with pillows in white Indian cotton from Far Eastern Fabrics. A complement to the rose-and-navy scheme is the navy blue–and–cream combination of Rosecore's small, braided linen rug atop wall-to-wall carpeting by Ernest Treganowan. Potted flowers in the foreground are by Renny. Rich tones of red, pink and maroon swirl through the border of a rug by V'Soske (*left*) called—what else?—"Auvergne Rose."



Take heart! Life really can be a bed of roses! Especially when the bed is dressed in "Remembrance" sheeting (*above*)—a garland pattern for sheets, comforter and pillow cases, the last propped against the ruffle and flourish of "Queen Anne's Lace" solid white shams with eyelet edging, all by Springs Mills. Two swaths of wallpaper (*left*) interpret our theme-of-the-month in different manners for different tastes. "La Belle Rose," at top, a traditional look at bouquets, was designed by Inez Croom for Philip Graf, while "June Bride," by Carleton V, presents a more whimsical interpretation of the same. And the paper chase (*top center*) continues, a veritable garden for the rose-ophile, with three more patterns. The top one is a mere sprinkling of young buds, a little girl's delight. It's "Moss Rose" by Patterson-Piazza. More



delightful still, it coordinates in theme and color with the one beneath, appropriately named "Moss Rose Stripe." Both papers rest upon a sheet of "Rosebud" wallpaper by Brunschwig & Fils, a fine interlacing of buds and vines. Ring around the roses describes these two ruffled "Rosebud" pillow shams (*above*) by France Voiles Co. They treat the subject with a light touch—a simple scattering of embroidered buds on quilted Tergal with 100% Kodel polyester fiberfill. For a bolder statement, note Brown Jordan's broad rattan lounge chair (*right*) from the "Two Worlds" collection of Calif-Asia. The crisscross design of its frame is repeated in the lattice pattern of the custom-upholstered cushions. The fabric by Boussac of France is "Berengere" and it shows its roses on both background buds and big bouquets. Here, the chair is shown against the lush hangings of "Rosebank" fabric (*top right*) by Cohama Decorative Fabrics in yellow and coral-raisin colorways. The pattern is an Alice-in-Wonderland fantasy in 100% cotton with DuPont Zepel finish.

a rose is a rose...

For all needlework enthusiasts who don't need another pillow, here's an eminently workable alternative—a beribboned and berosed canvas for chair seat, back and arm rests from Woolworks (*left*). A rose apiece decorates each hand-embroidered seed-stitch guest towel, place mat and napkin (*above*), made to order by Léron. Next, take a double-take at the pair of papers (*below*) that seem to climb a trellis from J. C. Penney: at right, "Everything Is Coming Up Roses" by Palais Papers; at left, the more interpretive design of "Renée Rose" by First Editions. Roses reminiscent of the Highlands center a tartan-like table setting (*below left*) with "Forever" china posing a creamy accent to the deep plaid cloth.





"Allure" stemmed crystal and the added sparkle of crystal candlesticks, all by Lenox, complete the setting. At right, a sophisticated living room where roses bloom in subtlest hues was designed in Manhattan's Celanese House by Robert Metzger, ASID, and Associate Diane Denning. The eye is immediately drawn to the wood-frame settee, lushly upholstered in "Caress" Fortrel chintz by Wamsutta Kandell, with its full-bloomed roses seeming to climb up the screen behind it. Ceiling-to-floor draperies of the same floral fabric further emphasize the room's height. Solid earth tones boldly frame the patterning: wallcovering in buff Supersuede Plus by Fab Industries and widely striped "Touch of Class II" floorcovering of Fortrel PCP by Wunda Weve.



a rose is a rose...



Consider the tea rose—equally chic at lunch. Here (*clockwise from above*), a nosegay poses in a brass basket in a midday setting against the backdrop of a rainbow cloth from Fabrications. "Lowestoft Rose" porcelain dinnerware by Vista Alegre continues the theme—both china and brass basket from Mottahedeh. "Damask Rose" silver plate flatware by Oneida, Lenox's "Eternal" crystal stemware and the "Stieff Rose" sterling bread tray by Stieff add sparkle to the setting. Two will be more than comfortable on a roomy rattan loveseat by Ficks Reed, this one custom-upholstered in C. W. Stockwell's "Arabesque Rose" cotton fabric and effectively placed before a screen papered in the related "Sheherazade." It's the tropics all year long in a bedroom with the look of split bamboo, civilized by the soft roses of the "Rose Rambler" sheeting, designed by Oscar de la Renta for Cannon Mills. Varying the theme, the comforter is a quilted floral stripe, pillow shams bordered squares and the draped night table an all-over floral—all related in color and pattern. Accents echo the theme, from flower prints on the wall and a bloom-strewn Rosecore rug to live flowers in baskets by Renny. With the rose resembling moiré silk, the pattern in question is "Rose Ribbon" by Cohama Decorative Fabrics. Shown in two colorways—canary and white—it's 100% cotton with a "Scotchgard" finish. A taste of the country is offered in a pleasingly provincial place setting based on "Wallpaper Print" place mats and matching napkins from Audrey Designers Collection. Here, too, are "Peach Bloom" plates by Iron Mountain Stoneware, flanked by Georg Jensen's "Gotham" stainless steel flatware. The scalloped napkin is caught at the top in a small ring by Leacock. Roses redux: two fabrics include (*near right*) "Roses of the Thirties" by F. Schumacher and "Blue Ribbon & Pearl Chintz" by Alan Campbell.

FOR DETAILS, SEE PRODUCT INFORMATION



All that's new, good & fragrant ROSES

This favorite flower grows, in one form or another—nearly everywhere. You can enjoy the beauty and scent of varieties that grow wild along shorelines as well as the hybrid teas, floribundas and multifloras that grace public and private gardens, not to mention the intriguing miniatures that bloom indoors, too.

By ELVIN McDONALD □ I suppose I must have been about five years old the first June my eyes and nose experienced a rosebush in bloom. My mother and I had gone out picking the lamb's-quarters greens that grew wild beside the dirt road in front of our farmhouse. It was one of those rare days in the Panhandle of Oklahoma when there was no wind, the temperature was about 70, there had been plenty of rain and the sky was an undusted blue.

'Harison's Yellow, an old shrub rose, was my pot of gold at the end of the rainbow'

In no time, our buckets were filled, and I asked if we could walk down the road to visit Mrs. Manning, our closest neighbor and the kind of woman who always knew exactly how and when to serve refreshments to a little boy who took a lot of walks in the direction of her house. This time, she met us at the garden gate, holding a bouquet of the sweetest-smelling flowers I had ever buried my nose in.

"Roses!" my mother exclaimed. "How did you get them to bloom in *this* climate?" Mrs. Manning laughed, as she swept her free arm in the direction of the far end of the garden and said, "Oh, Lillian, anyone can grow that old rose."

The rest of their conversation was lost to me. When I caught sight of the bush, my feet sprouted wings. I was sure I was about to discover the pot of gold at the end of the rainbow, and, on second thought, maybe I did. We left that day with a well-rooted shoot of what I was to learn many years later was Harison's Yellow, a rosarian's favorite among the old shrub roses. It did grow for us, just the way Mrs. Manning said it would, and I have been admiring and sniffing roses ever since, but not always in my own garden. In fact, right now I don't own an outdoor garden. Yet, as I write this, I have—in New York City—a rosebush in full bloom. Size is the only difference between my rose and the ones that grow outdoors; mine stands all of four inches tall and is labeled "Littlest Angel," an exact copy in miniature of a full-size rose. The slender, woody stems have typical, but tiny, leaflets and thorns. Classic tea-rose buds, hardly bigger than a grain of wheat, open into fragrant yellow flowers not unlike those of Harison's Yellow, except they're only half an inch across. And my Littlest Angel is growing in a fluorescent-lighted shelf garden behind my desk, along with flowering African violets, gloxinias, orchids (*Phalaenopsis* and *Paphiopedilum*), bromeliads and sweet basil, the herb.

Littlest Angel, which the growers classify as a micro mini, is only one of more than 300 different miniature roses presently in cultivation, most of which have been introduced in the past decade. Of all the roses that grow wild in the world, not one miniature has been found, yet we know they were cultivated

'Littlest Angel and other micro mini roses open fragrant blooms all year in my fluorescent-light garden'

in European gardens of the 18th century and probably much earlier in the Orient. One of the little roses that figures prominently in the parentage of today's hybrids is known as *Rosa chinensis minima,* even though it is not considered a true species.

Another miniature, *Rosa rouletii,* discovered growing in the window garden of a house in the Swiss Alps some 60 years ago, is thought to have arrived there from the Orient via Mauritius. The development of the modern miniature rose as we know it can be traced directly to the introduction of *Rosa rouletii* in 1917. Two breeders, Jan de Vink in Holland and Pedro Dot in Spain, were soon crossing it with other roses.

Of all the roses that grow wild in the world, not one miniature has been found

De Vink's red-flowered Tom Thumb became the first patented miniature, introduced here in 1936 by Star Roses, followed in the early 1940s by Dot's Baby Gold Star, Perla de Alcanada and Perla de Montserrat. At about the same time, California breeder Ralph Moore began to work with miniatures, and since his 1954 introduction, Pink Cameo, the first everblooming miniature climber, he has brought enormous change and variety to the world of little roses. Moore's dark pink, fragrant Fairy Moss, introduced in 1969, was the first miniature moss rose.

Meanwhile, breeders De Vink, Dot and Moore have been joined in their work with miniature roses by Meilland, the French firm renowned for its creation of the Peace rose, Math Tantau (Germany), Sam McGredy (New Zealand) and American growers Harm Saville, Ernest Williams, Lyndon Lyon (known for development of the first double-flowered pink African violet), (*Continued on page 116*)

Cartier's two-inch watering can holds a bouquet of miniature roses (*opposite*), hardly as big as the one pink hybrid tea flower. The little blooms, all from Nor'east Miniature Roses, include lavender Angel Darling, white Cinderella, orange-red-scarlet Fire Princess, Scarlet Gem and Sheri Anne, red-and-white Toy Clown, pink-and-white-and-rose Pearl Dawn and three yellows, Gold Coin, Little Linda and Littlest Angel. Most are fragrant.







'THIS HOUSE IS NOW EXACTLY THE WAY I FIRST VISUALIZED IT'

IT ALL FITS TOGETHER



FRITZ TAGGART

Editor RUTH WEIL □ "The place was a barren horse ranch and people thought I was insane to buy it," says Sandy Gallin, recalling his acquisition of this 3½-acre Beverly Hills property. "But when I saw the house—the layout, the height of the living room, the spectacularity of it —that was it!" It was all dark brocade and dark blue walls and gray-painted beams, but "somehow I instantly visualized it as it is now. I like the feeling of Country French and Country English." Gallin, impatient to move in, engaged Interior Designer Bill Lane and gave Contractor Dick Kruger six weeks to make structural changes, lighten the rooms and scrape down woodwork. The day he moved in, 49 workmen were still on the job. "The living room needed a big, impressive fireplace, so Dick designed this one. It's new brick plastered up to look old and cased in old wood." Above it (*right*), a shelf was installed to hold an antique French tapestry. Other tapestries in the room are Indian (*left*) and Tahitian tapa cloth. The outdoor barrenness has given way to lush plantings that curtain French doors and windows with green and create privacy. "No draperies. I want to go directly outdoors."









'THE DEN IS CROWDED WITH THINGS I REALLY LIKE'



"I remember walking into the garage and thinking, 'This is going to be a den with a brick floor, stucco walls and an Old English look,' " Sandy Gallin recalls. "I wanted it crowded with everything I like." And this is precisely what came to pass. The den (*far left*) is where he frequently entertains, his guests usually business friends and the TV and film stars his firm, Katz, Gallin and Cleary, represents or manages—people like Cher, Anthony Newley, Florence Henderson, Paul Lynde, Joan Rivers, the Young Americans. "I probably don't know five people who are not in show business." An antique oak table is covered with photographs of friends; framed on the wall is the first draft of an Anthony Newley song, written at Gallin's urging. The clock was a present from David Geffen, and many of the ashtrays, boxes and candlesticks on the round tables were also gifts. "My friends know how much I love this place, so they usually give me gifts for the house." The table itself is a cut-down dining table, and the rest of the furniture, except for antique end tables and the bar stools, was designed by Gallin and Bill Lane. The afghan was made by Laurita Hawkins as a gift to her brother-in-law, Chuck Hawkins, Gallin's houseman. Stairway (*near left*) connects the den to the rest of the house. The spacious room opens almost totally to the outdoors. Walk through the French doors and you are in Gallin's favorite place—a leafy, trellised lanai (*above*), surrounded by plants and trees. At night, when the house is lit indoors by candlelight and spotlights are on the trees—"it's incredible, kind of paradise."



"IT ISN'T A FORMAL HOUSE, IT'S JUST WARM & FRIENDLY"



Gallin says, "I like to live luxuriously, but I'd prefer to go to a greasy spoon than a fancy restaurant. I don't like to get dressed up very much—I don't even like to go out often. I'd rather stay home and have a few friends over." When that happens, dinner is in the dining room (*right*), where the oak table, Windsor chairs, a Welsh dresser and an iron chandelier give the room a Country English flavor. The pine dresser displays Royal Crown Derby china and part of his huge cache of copper. Everywhere are plants and green views of outside plantings. "I probably have too many plants and too many flowers and too many candlesticks—but I love them, so that's why they're around." On weekends, an easygoing brunch may be served in the sun-dappled, trellised shade of the lanai (*top*), which is furnished for informal comfort in wicker and log-built pieces. "My entertaining's usually impromptu, so meals are last-minute affairs. I don't cook—that's up to Chuck." In the breakfast room (*left*), there's more of the Country English look. "I put up the stucco and beams and had a leaded window installed to get that feeling." In the same spirit: a pine table, oak chairs and calico cushions. Flower arrangements and the plants are by Allen Nixon of Blossoms.







"IN THE BEDROOM, I WANTED TO HAVE A TERRIFIC COUNTRY VIEW OF THE MOUNTAINS"

"As I acquired things," says Gallin, "people would say, 'That doesn't go,' but now that everything's all together, it *all* goes." In his eclectic entry (*left*), an Indian dhurrie rug teams with an antique Louis XV loveseat, antique Chinese ginger jars sit on an 18th-century English table against a Siamese screen, and a 19th-century Rajasthani temple hanging adorns the wall. "For three weeks, Bill and I spent our lunch hour going to all the stores." Gallin found his bed (*below*) "at some funky furniture maker's," but the outsize, quilted chaise longue was his own design, "a copy of three or four different things we had seen." The coffee table (*right*) is an antique trunk set on legs. The country view from his bedroom delights him—mountains and rolling hills. "It's bright by day and 100 percent, totally black at night and totally quiet." But even now he is working with Contractor Kruger on plans for a new master suite in this very space. "I want a large, glass-enclosed, greenhouse kind of area—a bathroom all skylighted, a floating tub, steam room, exercise room, mirrored wall, 20-foot ceilings and all exposed beams. A room as special as the den."

FOR DETAILS, SEE PRODUCT INFORMATION








serenity was their



By SUSAN GRANT LEWIN

Long and linear and lying along the middle level of a steep New England incline, this summer and weekend retreat is within easy reach of several of the area's most important music festivals. Because music is the owners' consuming interest, the site was chosen for its location—it will eventually be used as a year-round home—rather than for considerations of view or ease of construction. Nevertheless, Architects Melvin Smith and Noel Yauch of Brooklyn, N.Y., created a refreshing view by damming a rushing stream at the bottom of the hillside to form two large ponds. Then, so the vista could be enjoyed from all of the rooms, they stretched out the house horizontally, with ribbons of windows that punctuate the entire pondside façade. A long corridor, running from the master bedroom to the

This weekend retreat is long and linear, built into a hillside, with all windows overlooking ponds below

living room (*left*), becomes the house's strongest design element, dynamically piercing it, with all the rooms placed like flags along the corridor's length. The hallway opens out first into one room, then into another, so that it is always part of other space, never just a passageway. The living room (*left and top right*) is simple, with a few major elements: a large and flexible leather furniture system that can be turned to face the slate fireplace and a Le Corbusier chaise under a painting by Friedel Zubash. Pattern enters the room via the kilim pillows of New York designer Ellen Epstein. The dining room (*bottom right*), with a table designed by Smith and Yauch, is highlighted by a painting by Jack Bush. Interior and exterior walls are painted white; ceilings are covered with contrasting siding in a natural cedar.





DAVID HIRSCH

SIMPLE LINES CREATE A COUNTRY CONTEMPORARY OF SENSITIVE MIEN





Retreats within a retreat—and not just one possibility, but two. Both the master bedroom (*left and opposite*) and the screened porch (*above*) are very private areas. Places to occasionally escape the busyness of a house that rings with the sounds of two young children. The master suite is furnished minimally, with the bed and storage built in, the walls decorated maximally—

The porch is a cheerful retreat, with greenery indoors and out

a Hans Hofmann hangs on the bed-side wall and a Morris Louis near the fireplace (*inset, opposite page*). The doorway leading from the bedroom (*left*) leads to a functional dressing room replete with more built-in storage. Of the screened porch, cheerful with its wicker furniture and abundance of plants, the owners say that it is used almost constantly during the warm-weather months. Here, the coffee table is set for midafternoon drinks and snacks, with a view of the pond and woods.


IN THE MASTER
SUITE: CRISP
DETAILING IN
A PLAY OF RED
ON WHITE

THE ACCENT UPON FUNCTION IS READILY APPARENT IN THE KITCHEN PLAN



A thickly wooded Berkshire site provides a lush green background for the white-stained house (*right, second from top),* designed by Smith and Yauch. To ease access to the main house from the guesthouse, which insures privacy to homeowners and guests alike, the architects provided a sloping, covered stairway (*right, second from top*). Privacy is an important consideration in the house as well, and is achieved both vertically and horizontally. As the plan (*inset left*) indicates, the children and their nurse are on a lower level, separated from the master bedroom. Horizontal zoning is achieved with sliding doors, which, when used in the master suite or living room, can totally isolate either space. Heating is also zoned, conserving energy, and all operable windows are double-glazed. The many outdcor living spaces, such as the grassy terraces alongside a deck (*bottom right*), are further efforts to conserve energy in the warm weather. In fact, only the master suite is air conditioned, as cross ventilation is adequate to cool the rest of the house. The outdoor spaces double the size of the house in summer—one of the most pleasant is a pergola-covered patio (*right, second from bottom*) that extends the space of the living room. The U-shaped kitchen (*left and top right*) is devoid of all modern gimmicks

Privacy is provided by the use of the different levels, sliding doors and the removed guesthouse

and gadgets, as the architects attempted to follow the owners' request for a straightforward, functional kitchen. They also asked that the kitchen offer unobstructed views of the swimming pond, so that a watchful eye could be kept on the children. The design of the kitchen had the children in mind, too, with plenty of space for them to take their meals at a round, central, butcher-block table with white plastic chairs. Note the cedar repeated on the ceiling in this room. Here, also, sliding doors are used to completely cut off the room, which is at the center of the house, so that the noise and clutter of food preparation are contained in the room.



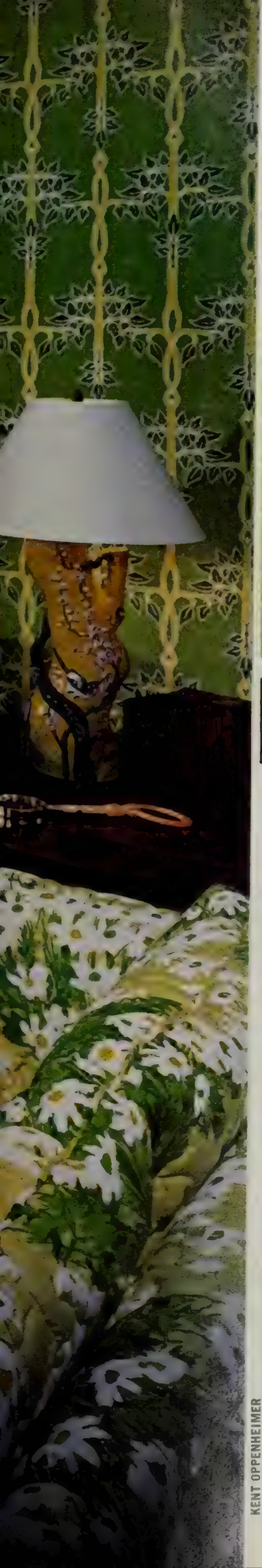






'PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION







LATE BLOOMER

Pattern and color turn an older home into a bower of greenery

By JOAN DEKTAR ☐ "Give us a garden; that's the mood we want." This request from her clients planted the seed of an idea in the mind of Interior Designer Joyce Grossman—and finally germinated into the lush, bower-like result here. When she first began work on this old English-style California house, it was out of shape and sorely in need of a definite design direction. Mrs. Grossman chose a unifying color scheme for all the rooms—a garden-fresh bouquet of leafy greens, warm yellows and cool blues—then started

Leafy greens, yellows, blues create a garden mood

decorating, using some older pieces from the clients' earlier homes. The living room (*on these two pages*) is a refreshing example of her approach. Tressard's sharp "Adam" print in a custom colorway unites the room with joyous tints, and the Victorian sofa counterpoints a modern dowel table and abstract painting. The living room's sun alcove (*above*) is a tiny glade, lushly verdant. An elephant table (*right*) balances this bower with its subtly eclectic accent.



KENT OPPENHEIMER





Lively accents keyed to the practical

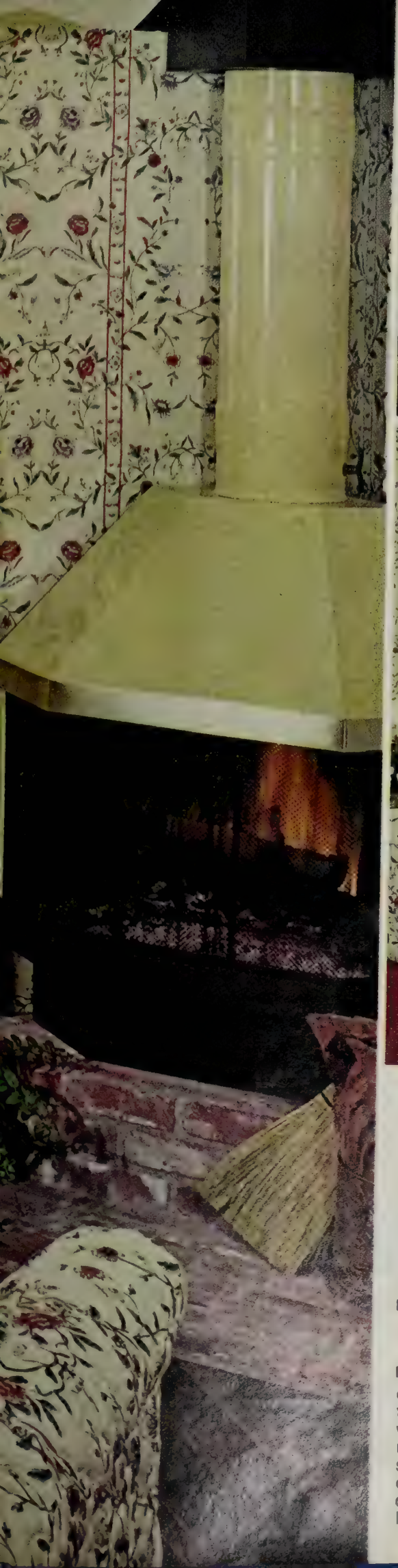
Wood: Its simple majesty and warm patina harmonize with an aura of elegant ease in the library/music room (*top left*). Soft arboreal tones lighten the burnished background, adding a high note to this purposefully low-key oasis of soothing, cultured tranquillity. The den (*below left*) reflects Designer Grossman's acute sensitivity to her clients' needs. Their life-style required attractive practicality —especially as the family includes four lively and exuberant youngsters. The den is appointed accordingly, with spirited results: yellow, white

The patterns and furnishings are in harmony, producing a smart casualness

and blue compose the cozy color scheme, comfort's the central theme. Plumped up by comfortable pieces lavished with pertly printed fabrics, and lit by a sunny wallpaper backdrop, the den's perfect for reading, watching television or merely relaxing. The bright kitchen/dining nook (*opposite*) is a dazzling diorama of sunflower yellow and playful patternings. Trellised walls and flowered curtains seem to bring the outdoors in. Mrs. Grossman replaced old louvered windows with double-hung sash ones (no doubt like the architect's originals) with radiantly rustic results and a comely country mood.











A floral print in full blossom

Tranquillity and calm emanate from the master bedroom like the soft perfume of a flower-filled forest glade. The fertile greenery that carpets and clothes the other rooms has here burst into burgeoning bloom as Scalamandré's "Jardin des Tuileries" pattern blossoms beautifully on walls, draperies, bedding and upholstery. Mrs. Grossman installed a metal fireplace at one end of the room (*left*), encircled it with weathered brick hearthstones, then angled a plump quilted loveseat and an antique inlaid desk toward the fire to create a reading/breakfast nook for relaxing, curling up and just plain daydreaming by the fire. Opposite the charming corner, a sumptuous 1890s French brass-trimmed iron bed lends an air of grandeur and romance to this supremely serene retreat (*above*). A delight to the ear as well as to the eye, the bed neatly conceals a complete sound system beneath. A painstakingly quilted comforter provides rich, luxurious texture and downy warmth, while delicate ruffled pillows embroidered with sunny sublime sentiments (*top*) add the finishing halcyon touch.

The bedroom, a calm retreat

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'a perfect backdrop'

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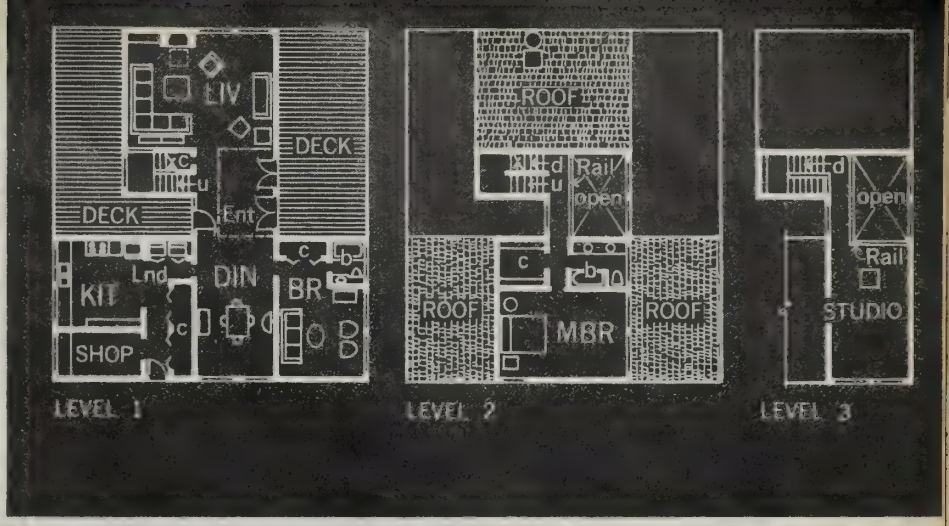
By SUSAN GRANT LEWIN

At the time Neal and Patty Martineau—he is an advertising agency vice-president and she is a former magazine editor—came to Architect Tim Prentice of Prentice and Chan, Ohlhausen, and asked him to design a house in a rural setting suitable for their lifestyle, the architect realized that the ideal structure should be "a house with basic toughness against which they could bounce their evolving enthusiasms for color and pattern." So he conceived for them a straightforward house that the owners say has enabled them "to grow and to become bolder and bolder." Encouraged by its direct angularity, the Martineaus have gained the courage to put a bold print on a large antique settee (*inset opposite*), paint a formerly all-white wall bright red (*opposite*) and even decorate a $3 washtub with a flamestitch design (*above*). Architect Prentice planned an entrance hall with a 50-foot sweep (*left*) that culminates in the dining area at the near end and the living room at the other, so even with all this gaiety and pattern, vivid color and whimsey, there is still plenty of open space in which to breathe. The painting that hangs over the sofa (*above*), as well as most of the others throughout the house, was done by Neal Martineau.









architect Prentice incorporated the pragmatic spirit of straightforward agricultural buildings in his conception of the Martineau house. In opposition to the current vogue for white Bauhaus-inspired buildings, Prentice chose instead to let the structure "hang out." As the exterior shows (*above*), all windows are an industrial type used for factories, and a simple aluminum stack sits over the chimney. In the kitchen (*opposite*), the lights over the sink are similar to those in parking lots and gymnasiums, a direct approach that incidentally results in substantial financial savings. As the plan (*top right*) indicates, Prentice's basic strategy was to give the feeling of a great hall in the center of the house at the point of arrival. This volume of space, which is three stories high, is itself unfunctional, but serves to infuse light and a sense of space into every major room, culminating in the loft studio (*right*). This well makes the house seem much larger than it is. The open shelves in the kitchen (*opposite*) reflect the "open" philosophy, with utensils and groceries visible.

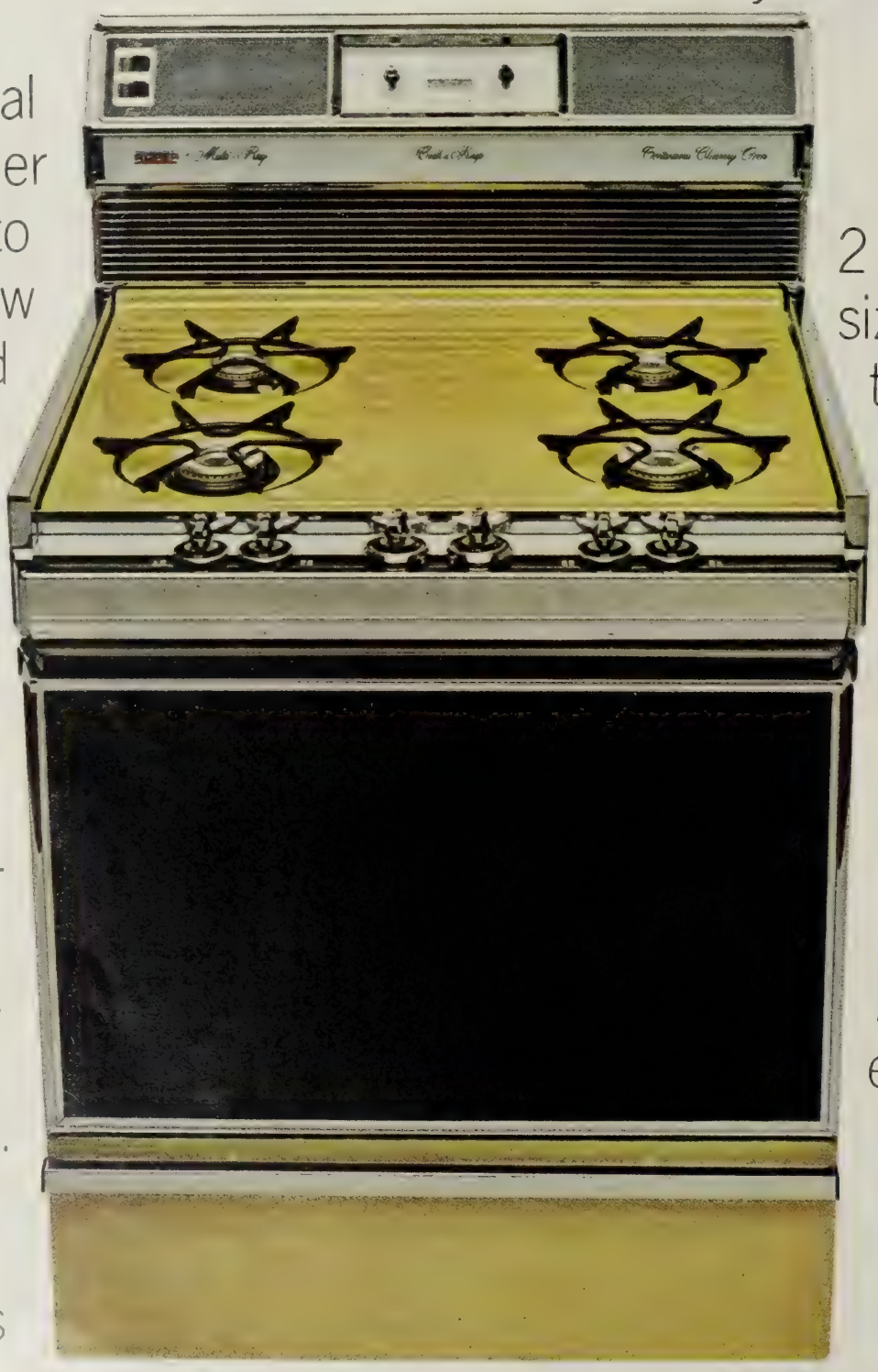
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THE CASE FOR ROSÉ

12 tempting ways to vary a familiar theme

y LINDA B. DOWNS ☐ You know the frain: When in doubt, serve rosé. If ou're one of those who slavishly follow s easy-to-swallow, takes-no-thinking ad- ce and never serve anything but rosé, e wish you a stream of crumbly corks force you to try to learn the joy of her wines. If you're one of those who rn up their noses—without ever sniffing see if there is a bouquet—and never rve rosé, you deserve a stack of crum- y corks along with a bent corkscrew r such closed-mind snobbery. Rosés ill never rank as great wines; they rare- offer body or finesse. But they can be easant, fruity or mellow, dry or sweet— nd at times the perfect choice, especial- for a casual summer party when you ant a wine with a chill.

Better rosés are usually made from d grapes that produce white juice; ey're tinted pink by leaving the juice contact with the red skins of the ushed grapes until the juice picks up lor. (From that point on, vinification rmally is the type used for white wines.) thers are made by blending red and hite juices to get a pink color.

Some, frankly, are cloyingly sweet nd perfumy. These we don't really enjoy, cept perhaps as a base for a "pink ngria" or for just a sip or two in place a soda on a hot afternoon; and be- ause they are sweet without having epth, we've yet to find one of these that ally goes with desserts. The semisweet r semidry, if you prefer) are much nicer sip on their own, with salad luncheons hef's salad, chicken or tuna salad, some ttage cheese–and–fruit combinations), ith cold chicken or ham, picnic fare, metimes with barbecues or shish ke- abs (depending on the sauce and the arinade). The dry rosés—and there are few truly dry ones—can go with all ese foods, plus light beef or lamb dish- , pastas in plainer sauces, ham that's t mated to too many other flavors, usages, cheeses like Jarlsberg or Gru- re or the plainer creamy cheeses, or to unterbalance the sharpness of *chèvres* goat cheese, or strong Cheddar. If you ven't had a rosé in a long while, this mmer might be just the time to renew ur acquaintance with this light-hearted armer. If you are stuck on rosé, it cer- inly could be the time to expand your perience by trying some new examples m these many ways to say it with rosé.

1 THE PORTUGUESE WAY

sés account for about 20% of all wine nsumption in the U.S., and a large por- n of those sales are rung up by the miliar Portuguese rosés, especially the ghly publicized Mateus and Lancers. oming back to them after several years other tastes, we found both to have an ertone of sweetness, with the Mateus rhaps a bit better balanced and more stinctive in flavor. While pleasant, they e too light to go with a lot of foods— are such other examples as Alianca, nseca, Isabel, Lagosta, Spiral and Tro- vador. Many have a slight, slight sparkle and nearly all come in distinctively styled bottles. Fill a big tub with ice and a sampling of these and you do have the makings for a splendid help-yourself centerpiece for casual parties.

2 THE TAVEL WAY

France's Tavel rosés are generally regarded as the ultimates: They are dry and sharper in taste, often with a steely edge that can approach a light elegance. The Grenache—used also for many California rosés—is the principal grape used; the color sometimes is faintly orangy-pink. Château d'Aqueria is our favorite, though we've heard high praise for the Clos de Vaucroze, and you will find pleasing examples from such shippers as Barton & Guestier, Chapoutier, Cruse, Alexis Lichine, Sichel and Wildman.

Quite similar to the Tavels are the rosés from nearby Lirac, definitely worth trying but much harder to find here.

3 THE ANJOU WAY

Rounder, mellower and sweeter are the romantic rosés from the historic Loire Valley of France. They usually are similar in style to the Portuguese rosés, but a bit less crisp. Château de Tigne is an appealing choice; many of the most widely available have fanciful brand names—as Amourosé, Rosé des Anges, Dame Rosé—and in some regions you can find one bearing the Pierre Cardin label. Sorry, we can't tell you whether the couturier signature makes the wine more fashionable—it is one we haven't tried.

Many of the best-known shippers also market an Anjou Rosé de Cabernet, vinified to have more flavor but still be a little sweet or, as some labels so considerately put it, "medium dry."

4 THE PROVENCE WAY

Rosés from Provence often exhibit a faintly orange cast and a smooth, soft, almost lazy roundness, as you might expect from a sunny clime so close to the Mediterranean. You'll find many of them in tall, unusually shaped, sometimes almost-clear bottles. Château de Selle and Château Ste. Roseline are two we especially recommend, but you should find many others. Most are labeled V.D.Q.S., indicating that they come from a region of some regulation but are not governed by *Appelation* (*Continued on page 108*)

IN THIS SECTION

- LET'S GO BERRYING!
- CHARLOTTE FORD AT HOME
- NOBODY EVER TELLS YOU
- THE MICROWAVE KITCHEN
- THE HOUSE BEAUTIFUL CHEF

Let's go BERRYING!

By HELEN McCULLY □ We're approaching the glorious time of year when all the berries—"the soft fruits that don't grow on trees," as an old gardener described them—are coming into peak season. True, strawberries are in the markets much of the year (they are at their sweet best, however, in May and June). All the others hardly make more than a curtsy, then vanish until summer comes around again. From now through July, you can breakfast every morning on blackberries with sugar and thick cream; starting this very month you can alternate with blueberries (sprinkled with light brown sugar), raspberries and strawberries. You will, of course, "put up" some of these marvelous berries, including red currants, strung like miniature rubies on slender threads, and pale, tart gooseberries netted in green. Meanwhile, count the days until your market burgeons with berries and count every day lost, as indeed they are, in which you don't serve them in one of the delicious ways we suggest. For facts on buying, caring for and preserving the berry family with complete information on all equipment needed for "putting up" and methods used see page 106.

MAGGIE WALDRON'S SUMPTUOUS SYLLABUB*

Syllabub or sillabub is an English sweet dating back to Elizabethan days.

Grated rind of 1 lemon
Juice of 1 lemon†
½ cup dry white wine
2 tablespoons brandy
4 tablespoons sugar
1 cup heavy cream
Freshly grated nutmeg
1 pint box of fresh strawberries, washed, hulled and sliced
Candied violets or sprigs of fresh rosemary

Combine the lemon rind, juice, wine and brandy in a large bowl. Cover and steep overnight. The following day, add the sugar and stir until dissolved. Beat the cream lightly with a wire whisk and add a little fresh nutmeg. Pour over wine mixture. Continue whipping until it forms beautiful soft peaks. No longer or the syllabub will grain. Pour over the strawberries in a serving bowl and garnish with candied violets or rosemary. (In the old queen's day, rosemary was the customary garnish.) Serve immediately to 4.

**Strawberries, How to Eat, Grow and Preserve* by Maggie Waldron (101 Productions, paperback, $2.50) is a marvelous book, and to our knowledge, the first cookbook devoted exclusively to strawberries. It is distinguished not only by the quality of its recipes but also by its handsome design. The three recipes that follow are all adaptations.

†Drop lemon in boiling water and it will yield more juice.

STRAWBERRIES CASSIS

In Dijon, where crème de cassis, the local black currant liqueur, originated, almost everybody drinks "kir"—cassis combined with a chilled white Burgundy.

2 pint boxes strawberries, washed and hulled
1 bottle chilled Mâcon Blanc
Crème de cassis

Spoon the berries into oversized wine glasses (the big Champagne glasses are perfect). Add the wine and pass the cassis around the table. Allow about 1 teaspoon cassis to 1 cup (8 ounces) wine.

THE QUICKEST STRAWBERRY ICE CREAM

½ cup heavy cream
1 large egg
3 cups sweetened frozen strawberries, broken up but not defrosted

Pour the cream into the blender with the egg. Add a few of the berries. Turn blender to high. Gradually add the remaining strawberries, puréing until smooth. If too soft, place in the freezer for a bit. Serves 4.

STRAWBERRIES WITH STRAWBERRY MAYONNAISE

1 egg
1 tablespoon fresh lemon juice*
1½ teaspoons red wine vinegar
½ teaspoon salt
¾ cup vegetable oil
1 tablespoon sugar
2 pint boxes strawberries, washed, hulled, sliced and lightly sweetened
Bibb lettuce

Combine egg, lemon juice, vinegar and salt in the container of the electric blender. Start on medium speed and add the oil very slowly, almost drop by drop, in a steady stream. When all the oil has been added, add the sugar and a few strawberries to color it pinkish. Chill.

Splash sweetened berries with a little vinegar, then chill. Spoon berries onto lettuce leaves and top with a spoonful of mayonnaise. Serves 8.

*Drop lemon in boiling water for a few minutes and it will yield more juice.

FOUR SEASONS' GLAZED FRESH STRAWBERRIES*

It's a marvelous taste sensation to bite through the sweet brittle shell into the cool depths of a ripe strawberry.

Vegetable oil
2 cups sugar
½ cup plus 1 tablespoon plus 1 teaspoon water
⅛ teaspoon cream of tartar
Fresh, ripe strawberries with stems

Brush a baking sheet lightly with the vegetable oil. Set aside.

Combine the sugar and ½ cup plus 1 tablespoon water in a small, heavy saucepan. Bring to a boil over low heat,

Tempting ways to enjoy your favorites at their peak of freshness– plus delicious recipes for berry jams

stirring until dissolved. Mix the cream of tartar with 1 teaspoon of water until smooth. Stir into the boiling syrup. When syrup reaches 310° on a candy thermometer (a thermometer is essential), take off the heat.

To glaze, dip each strawberry by the stem into the hot syrup. Working like a demon, turn the berry around so it is completely coated. Allow any excess to drip back into the saucepan. Place berries on the prepared baking sheet to dry.

Note: The berries should be prepared about 3 hours prior to serving and only on cool days. Further, take care not to touch the hot syrup while you work or you'll be sorry.

*Typical of the many delicious surprises you'll always find on New York's famed Four Seasons' menu.

FRESH GOOSEBERRY TARTS*

Baked tart shells (*see below*)

Filling:

2 cups fresh gooseberries, washed (about 1¼ pounds), "tipped and tailed"
1 cup boiling water
Dash salt
1 cup sugar
2 tablespoons cornstarch
1 tablespoon butter
Whipped cream

Combine the gooseberries, water and salt in a heavy saucepan. Bring to a boil. Reduce heat and simmer for about 5 minutes or until almost tender. Drain over a bowl. Reserve juice. Stir the sugar and cornstarch into the juice until dissolved. Add the fruit, return to the saucepan and cook 10 minutes longer. Stir in the butter. Take off the heat and cool.

Spoon into tart shells just before serving, otherwise the shells will get soggy. Garnish with whipped cream.

Pastry:

2 cups flour
1 teaspoon salt
2/3 cup shortening
¼ cup ice water

Combine flour and salt in a bowl. Cut in the shortening with a pastry blender until mixture looks like corn meal. Mix in the water with a fork. Roll into a ball and chill for 30 minutes or so.

To make the tarts, roll out half the dough (refrigerate the other half) on a lightly floured board about ⅛ inch thick. With a 2½-inch cookie cutter, cut into circles. Fit the circles into the individual tart pans. Place on a baking sheet and bake in a preheated 450° oven for about 12 minutes or until golden. Take from oven and cool on cake rack before turning out. Bake the remaining dough.

Makes 12 or more individual tarts.

*Both this recipe and Fourth of July Dessert below were adapted from *The Complete Fruit Cookbook* by Ann Chandonnet (101 Productions, paperback, $4.95).

FOURTH OF JULY DESSERT

16 ounces creamed cottage cheese (2 cups)
¾ teaspoon mace
1 tablespoon granulated sugar
½ cup sour cream
2 cups (1 pint) fresh blueberries
1½ tablespoons sifted confectioners' sugar
1 cup (½ pint) fresh raspberries

Combine cheese, mace, granulated sugar and sour cream in the bowl of the electric food processor with the steel blade or in the electric blender. Purée until smooth. Refrigerate.

Toss blueberries with *1 tablespoon of the confectioners' sugar* in one bowl; toss raspberries with *½ tablespoon of the confectioners' sugar* in a second bowl. Refrigerate.

To serve, place a scoop of the cheese mixture in the bottom of 8 parfait glasses. Add a generous layer of blueberries, a scoop of cheese and top with raspberries.

A delicious red-white-and-blue dessert.

RICH STRAWBERRY SHORTCAKE

½ cup (1 stick) sweet butter, cut up
2 cups all-purpose flour
¼ cup sugar
4 teaspoons baking powder
½ teaspoon salt
Few grains freshly grated nutmeg
2 egg yolks
1/3 cup milk
2 pint boxes (4 cups) fresh strawberries
Superfine sugar
1 cup heavy cream

Butter the sides of an 8-inch cake pan and line the bottom with kitchen parchment. Set aside.

Combine flour, sugar, baking powder, salt and nutmeg in the sifter. Sift into a large bowl. Work in the butter with a pastry blender until mixture looks mealy.

Beat egg yolks slightly. Stir into the flour mixture. Add the milk gradually and stir until well mixed. Don't attempt to have a smooth batter. Spoon into the prepared pan and smooth the top with a metal spatula.

Bake for 12 minutes in a preheated 450° oven or until a toothpick inserted in the center comes out dry. Turn out on a cake rack to cool. Pull off and discard the parchment.

Wash strawberries and hull. Pick out a half dozen or so to garnish the top of the cake. Slice the remainder and sweeten to taste with superfine sugar.

At serving time, cut the shortcake in half crosswise. Cover the bottom layer with sliced strawberries. Cover with the second half of the cake. Arrange remaining sliced strawberries on top.

Whip the cream until it holds a shape. Spoon over the berries and garnish with the whole strawberries. Serves 6.

FROZEN STRAWBERRY SOUFFLE

4 cups (2 pints) very ripe strawberries (about)
5 whole eggs
1 extra egg yolk
2½ cups sugar
¼ teaspoon cream of tartar
3 cups heavy cream
Garnish: Whole ripe strawberries dipped in confectioners' sugar

Wash and hull the strawberries, setting aside 6 or 8 of the prettiest ones to use as a garnish. Purée the remainder in the bowl of the electric food processor with the steel blade.

Separate the eggs, placing the whites in the bowl of the electric mixer, the 6 yolks in the top of a large double boiler. Add 1½ cups of the sugar and 1½ cups of the strawberry purée to the yolks. Place over simmering water and cook, stirring constantly with a wooden spatula, until the mixture has thickened noticeably. Take off the heat. Chill.

Combine in a heavy saucepan the remaining cup of sugar with ½ cup water and the cream of tartar. Cook, stirring, over low heat until the sugar has dissolved. Bring up to a boil and boil hard until the syrup "spins a thread" (220° to 225° on a candy thermometer).

Meanwhile, beat the whites until they begin to hold a shape. When the syrup has reached the right stage, gradually add to the whites, beating hard and constantly until the meringue is stiff, shiny and cold.

Pour the cream into a large mixing bowl. Whip until it just begins to hold a shape. Do not overbeat. With a rubber spatula fold in the cold strawberry-yolk mixture. Pour over the meringue and fold again. Spoon into a 2-quart soufflé mold right to the very top. Refrigerate the remainder. Place the mold in the freezer until the soufflé is firm.

When the soufflé is firm to the touch, tie a 5-to-6-inch collar of kitchen parchment around the top of the mold. Spoon the remainder of the soufflé mixture on top and smooth the surface. Return to the freezer.

About 20 minutes before serving, take the soufflé from the freezer. Remove and discard the collar. Dip the whole berries in confectioners' sugar and garnish the top. Refrigerate until serving time. Serves 8 to 10. *Note:* It is essential for your freezer to be zero temperature to freeze this soufflé. (*Continued on page 104*)

Charlotte Ford entertains

'DON'T LET LITTLE

By CARMINE PORCELLI

A woman who mixes business and pleasure with a deft hand, Charlotte Ford is both successful designer—with a line of fashions geared to the active woman carrying her name—and hostess *par excellence*. For the daughter of Henry Ford II, the best approach to clothing or entertaining is easy and casual and yet thought out very carefully.

Ms. Ford entertains about once a month—formally or informally—in the soft coral setting of her New York City dining room. "I would like to entertain more often," she says, "but there just never seems to be enough time."

'I mix people from many different walks of life, because set groups become boring'

When she does open her home, the guest list is likely to include a mélange of statesmen and celebrities, the powers-that-be and the powers behind them. "I try to mix different people each time, people from different walks of life, because set groups become boring." Is she a hostess who insists on an equal balance of men and women? (One so often reads of the frantic search for the "extra man.") No. "I start with the intention of a balance," she admits, "but if someone backs out at the last minute, I don't panic."

Such things, she feels, are not the stuff that successful evenings or enjoyable dinner parties are made of. Planning is. Ms. Ford plans her evenings up to two weeks ahead, yet cautions that "overplanning can bog down any dinner. The important thing is to plan so that things move along at an even pace. Don't let little things throw you. When you're having your friends to dinner," she emphasizes, "it should be as relaxed an evening as possible."



FELICIANO

Evenings *chez* Charlotte Ford—from cocktails to Cognac—proceed with a casual smoothness that belies the amount of careful planning that goes into them. She is a hostess who attends to each detail. "Lots of people think that if you have help, you have nothing to do." She smiles. "Well, let me tell you that's not the case at all."

She begins by planning her tables. "This is most important because the table is where most of the evening is spent, so it should be appealing to everyone." Her favorite table settings include votive candles (*left*). "They add such a warm glow to the women. And when a woman feels beautiful the dinner

The number and arrangement of guests is planned to encourage easy conversation and a relaxed mood

THINGS THROW YOU'

has to be a success."

It's easy to see how anyone would feel beautiful at Ms. Ford's table (*left*). Guests dine on gold-bordered china, in a pattern made in France exclusively for the Ford family, and drink from stemmed Baccarat crystal. The heavy silver flatware is authentic 17th-century Queen Anne, bought in England, resting on table linen by Porthault.

The number and arrangement of her guests receive equal attention, especially planned to encourage easy conversation and a relaxed mood. "I love setting up two tables of six," she says. "Before dinner, when I serve drinks, you can talk to everyone. Then, when you're seated, it becomes all the more cozy with the other five people at your table. And, after dinner, you again have the expanded group to speak with—and catch up on the gossip you missed!"

In her dining room (*above*), two round tables feature a central arrangement of Ms. Ford's favored votive candles with roses around 17th-century Chinese lacquer boxes.

As to the menu, she is as conscious of the waistline as the palate. "Dinner should be light, attractive and tasty," she says. "People are eating less and less today, not as in the past, when there was course upon course.

"I serve an appetizer—usually a soup—and then I love to serve turkey. Most people seem to forget how good turkey really is—and not just for holidays. I offer a vegetable with the main course, followed by a salad with, perhaps, some cheese. Dessert can be a number of things—fresh fruit or a sweet such as mousse. It's a simple, easy menu, but it does take thought." Her final move: "I always check the table before guests arrive to be sure everything looks pretty."

'Dinner should be light and tasty; people eat less today'





"An evening with Charlotte," says her close friend Barbara Walters, "is a totally beautiful and cozy experience—very much like Charlotte herself, always relaxed and unpretentious." The easygoing manner that characterizes Charlotte Ford's entertaining is reflected in her fashion philosophy as well—a philosophy that she's translated into a successful ready-to-wear fashion house catering to the needs of active women like herself. Ms. Ford's designs, which carry her name, share the classic, casual look that can move with ease from office to cocktails to one of her frequent dinner parties. "Women today," she contends, "are very active and want clothes that can work for them. As a working woman, I can appreciate this need. I find the adaptable, effortless look relates to everything—the way we dress and the way we entertain."

REDO OF A BARN

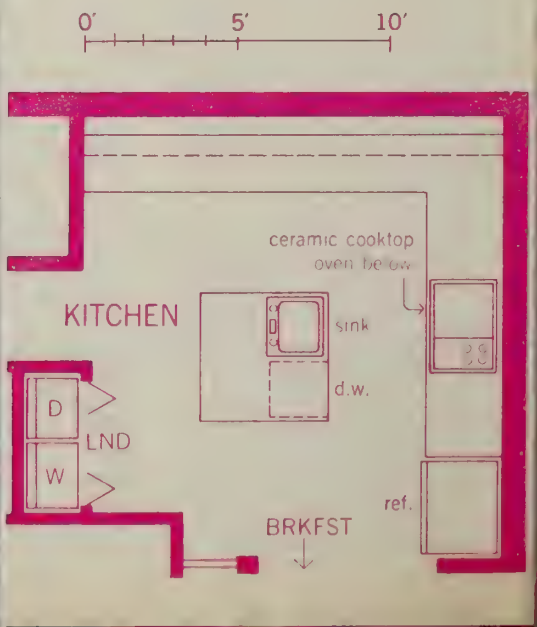
A kitchen of today fits easily into a setting of rustic warmth

Editor NANCY CRAIG □ When Walter Nauta bought an 1800s Pennsylvania-style stone barn, he wanted to update—but not obliterate—its frontier feel with contemporary remodeling. The kitchen posed a special challenge. Nauta called upon Charles Kruse of Madsen Inc., who, against a background of old beams and fieldstone walls, organized the model of efficiency diagrammed below. A central work island combining a sink, dishwasher, chopping block and storage space (*left*) maximizes practicality without destroying the room's openness. Briarwood pecan wall cabinets are mounted on the high stone walls, and lighted midway cabinets offer storage and display space (*below left*). Steel base cabinets and refrigerator, enameled a soft neutral beige, and "slate" plastic laminate countertops provide modern versions of provincial panache. A ceramic cooktop counter and an electric oven cover cooking needs, while a custom-designed hood vents smoke and odors. The floor is quarry tile (*foreground*). The dining area, with its half wall and open beamwork, expands the kitchen's country spaciousness.

PHOTOGRAPHS, MARIS/SEMEL; PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION









THE MICROWAVE KITCHEN

By HELEN McCULLY

KIELBASA* POACHED IN RED WINE

Speed cook 5 minutes

1 pound kielbasa, thawed, if purchased frozen
Half a bunch of green onions with some of the green, minced
Dry red wine to cover

Prick the sausage in several places with a kitchen fork. Then squeeze into a baking dish that will just hold it (because you want to cover the sausage with the wine). Add the green onions and the wine. Cover and cook 5 minutes, rotating the dish after 2½ minutes and turning the sausage over.

Let set, covered, 10 minutes. Serves 4.

*Polish sausage.

Serve with:

HOT POTATO SALAD

12 small new potatoes
½ small onion, peeled and minced
Handful of parsley sprigs, minced
¼ cup olive oil
1 tablespoon of the wine from the kielbasa baking dish
1 tablespoon wine vinegar
Salt to taste

Boil the potatoes in salted water on top of the stove, covered, until they can be pierced easily with a knife. Cool immediately in cold water. Peel, quarter and place in an ovenproof dish in a very low oven to keep warm.

To make the sauce, combine in a 2-cup glass measuring cup the onion, parsley, oil, wine, vinegar and salt to taste. Place in the oven, cover and cook 2 minutes. Stir and cook another minute.

Pour over the potatoes and toss to coat nicely. Serves 4.

Quick-cooking rice is the only member of the rice family that makes sense to cook in the microwave because all that's needed is hot water, which you can heat in the microwave, poured over the rice. Other rices, such as converted, long-grain, wild and white rice are cooked as easily in the conventional way.

CHICKEN WITH 40 CLOVES OF GARLIC

Speed cook 25 minutes

8 leg quarters (the drumstick plus the thigh)
2 to 3 large heads of garlic, peeled (up to 60 cloves)
⅔ cup olive oil
4 ribs celery, sliced very thin on the bias
Handful parsley sprigs, minced
1 generous tablespoon salt
Freshly ground pepper
Freshly ground nutmeg

Drop the garlic into rapidly boiling water for 10 seconds or so. Drain. Run under cold water. Trim off tops and bottoms and slip off the outside skin. Sliver. Set aside for the moment.

Pour the oil into a 3-to-4-quart Corning Ware or similar casserole with a lid. Turn all the chicken pieces over in the oil so they are well coated. Lift out of the casserole. Add the garlic to the oil. Arrange half the chicken pieces in the bottom of the casserole. Scatter half the celery and parsley on top, then half the salt and a generous amount of pepper and nutmeg. Place the remaining chicken pieces on top. Add the remainder of the celery, parsley and salt; sprinkle generously with freshly ground pepper and nutmeg. Cover with kitchen parchment, then add the casserole cover.

Cook in the microwave for 25 minutes, giving the casserole a half-turn once. Rest 10 minutes before serving. Serves six. All you need to accompany it is good French bread (on which to spread the buttery garlic and for mopping up the good pan juices), a nice green salad and a bottle of dry red wine such as a California Zinfandel or a Barbera.

To cook in a conventional oven, place the chicken in a preheated 375° oven for 1½ hours. Do not open the casserole during baking period.

LET'S GO BERRYING!

Continued from page 99

STRAWBERRY SYRUP

4 cups (2 pints) fresh strawberries
About 2 cups sugar

Wash, drain and hull the berries. Place in a saucepan with 1 cup of water. Bring to a boil, reduce heat and simmer *exactly 10 minutes*. No more. The fresh flavor depends on minimal cooking. Now comes the tricky part. You need to strain off all the juice through a jelly bag. If you don't have a jelly bag, use several layers of cheesecloth. You will have to devise some way to hold the fruit in the cloth above a large bowl so it can drip. A little judicious squeezing is allowed to extract the maximum amount of juice. Measure the juice into a saucepan and discard the pulp. Add 1 cup of sugar for each cup of juice. Cook over moderate heat, stirring, until the sugar has dissolved and the syrup comes to a boil. Boil *exactly* 2 minutes. Remove from heat and skim off the froth. Pour the hot syrup into hot sterilized jars, leaving ½-inch headspace and seal (*see page 106*). Makes about 1 pint.

Note: The recipe can be doubled or tripled with equally good results.

Use as a sauce over ice cream or puddings; as a flavoring for milk shakes and sodas or just as a refreshing drink with crushed ice and carbonated water.

SPICED RED CURRANTS

5 pint boxes red currants
1 teaspoon ground cloves
1 teaspoon cinnamon
¼ cup cider vinegar
7½ cups sugar
½ bottle (6-ounce size) liquid fruit pectin

Wash the currants and strip them off the stems. Place in a preserving kettle with the cloves, cinnamon, vinegar and ½ cup water. Cook, over moderate heat, stirring constantly, until mixture comes to a boil. Reduce heat to simmer, cover and cook slowly 10 minutes. Mix in the sugar thoroughly. Increase the heat and bring to a rolling boil. Boil 1 minute, stirring constantly. Take off the heat and stir in the pectin *all at once*. Spoon off any foam that rises to the surface. Continue stirring and skimming for 5 minutes.

Pour into sterilized 8-ounce tapered jars, leaving about ⅛-inch headroom. Seal immediately (*see page 106*).

Makes 10 to 12 jars. Perfectly delicious with any member of the poultry family (hot or cold), also ham, lamb or veal.

A SMALL COLLECTION OF SUPER JAMS

The six recipes that follow were adapted from recipes in *Jams & Jellies* by Jacqueline Wejman (101 Productions, paperback, $4.95) a splendid book, with fascinating essays by Charles St. Peter.

STRAWBERRY JAM

3 pint boxes strawberries
6 cups sugar
Juice of 1 lemon*

Wash, drain, hull and crush the strawberries. Place in preserving kettle. Add sugar and lemon juice. Place over moderate heat and cook, slowly, stirring occasionally, until sugar has dissolved. Turn the heat up and cook rapidly until thick—about 30 minutes. As mixture thickens, stir frequently from the bottom to prevent sticking (a Flame-Tamer is a good idea). Skim off any foam with a metal spoon.

Ladle into hot, sterilized jars, leaving ⅛-inch headroom. Seal immediately (*see page 106*). Makes about 6 half-pints.

*Drop lemon into boiling water for a few minutes and it will yield more juice.

GOOSEBERRY JAM

2 quarts fully ripe gooseberries
¼ cup powdered pectin
7 cups sugar

Wash, stem and remove the blossoms from gooseberries. Place in the bowl of the electric food processor with the steel blade. Chop fine, turning the processor off and on (do not purée).

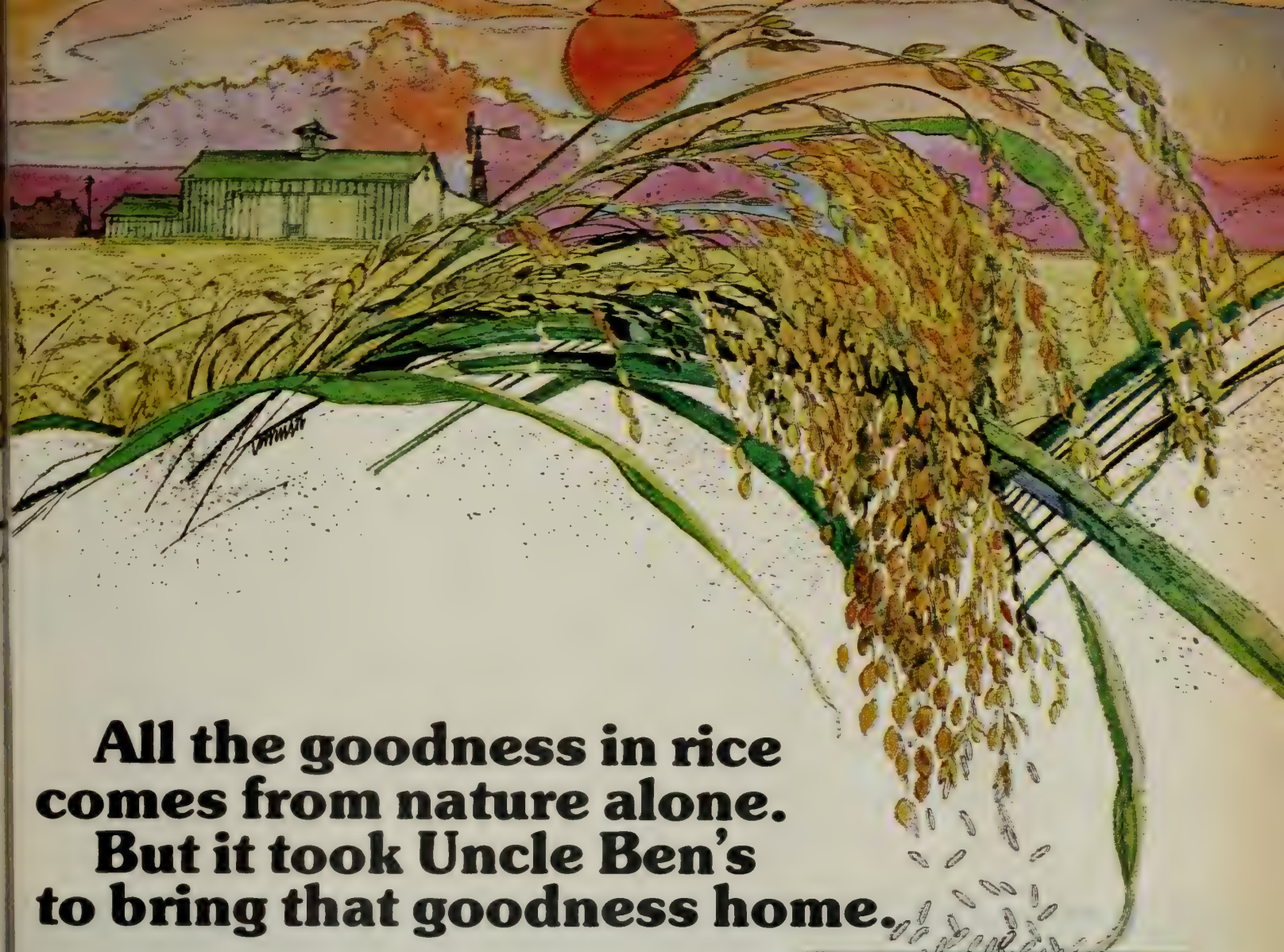
Place the fruit in a preserving kettle with the pectin. Mix thoroughly. Place over high heat until the fruit comes to a hard boil. Add sugar immediately. Bring slowly again to a full rolling boil, stirring constantly. Boil hard for 1 minute. Take off heat; skim off foam with metal spoon.

Ladle into hot, sterilized jars, leaving about ⅛-inch headroom. Seal at once (*see page 106*). Makes about 8 half-pints.

BLUEBERRY JAM

6½ pint boxes fully ripe blueberries
Juice of 1 lemon*
6 cups sugar

Wash, stem, crush the blueberries. Place in a preserving kettle with lemon juice, sugar. Bring to a boil slowly (*Continued*)



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Continued

(it takes about 20 minutes), stirring occasionally until sugar has dissolved. Increase the heat and cook rapidly *almost* to the jellying point (about 200° on a thermometer). This takes about 30 minutes. As the mixture thickens, stir frequently. If necessary, skim off foam with a metal spoon.

Ladle into hot, sterilized jars, leaving about ⅛-inch headroom. Seal at once. (*see below*). Makes about 8 half-pints.

*Drop the lemon in boiling water for a few minutes and it will yield more juice.

RASPBERRY JAM

3 pint boxes raspberries
3 cups sugar
Juice of 1 lemon*

Wash, drain, mash berries. Place in preserving kettle with sugar. Bring slowly to a boil, stirring, until sugar has dissolved. Cook rapidly, uncovered, for 25 to 30 minutes or until thick, stirring frequently to prevent sticking (a Flame-Tamer is useful here). Add lemon juice a few minutes before cooking is complete. Skim off any foam with a metal spoon.

Pour into hot, sterilized jars, leaving about ⅛-inch headroom. Seal at once. (*see below*). Makes about 5 half-pints.

*Drop lemon in boiling water for a few minutes and it will yield more juice.

BLACKBERRY AND ORANGE JAM

4 pints blackberries
7 cups sugar
Grated rind of 1 orange
¾ cup freshly squeezed orange juice (about 3 medium oranges)
3 tablespoons freshly squeezed lemon juice (about 1 medium lemon)
1 6-ounce bottle liquid pectin

Wash the berries. Place in preserving kettle over low heat only long enough to heat through. Divide in half. Push half through a sieve. Return the sieved berries to the kettle with the whole berries. Add sugar, orange rind and juice and lemon juice. Place over high heat, stirring until mixture comes to a rolling boil. Boil, stirring constantly, for 1 minute exactly.

Take off the heat and stir in the liquid pectin. Stir and skim off any foam for 5 minutes to prevent the fruit from floating.

Ladle into hot, sterilized jars, leaving ⅛-inch headroom. Seal immediately (*see below*). Makes about 8 half-pints.

BUYING AND CARING FOR BERRIES

Buying: Most berries, including strawberries, blackberries, red currants, blueberries and raspberries, are sold in pint boxes. Gooseberries are the exception; they are always sold in quarts. If the berries are local, strawberries *may* be packed in quarts in the summer, and raspberries in half-pints.

Measuring: Whatever way they are packed, it is always wise to measure the fruit, especially if preserving, in measuring cups.

Care: All berries should be used as soon after purchase as possible. For keeping, they should be refrigerated, but they taste best at room temperature.

Washing: All berries should be washed under tepid running water just before using, drained, then hulled, if necessary, and patted dry with paper towels.

Draining: Always lift berries from the colander or strainer rather than dumping them out, thus eliminating the chance of picking up any grit that has washed off.

EQUIPMENT NEEDED FOR "PUTTING UP" FRUITS AND VEGETABLES

In addition to jars and jelly glasses, you should have a funnel for filling jars; large metal, long-handled spoons for stirring and skimming; proper kettles; measuring cups; colander or large sieves and squeezer-type tongs to lift jars from the boiling water. *Do not use* brass, copper, iron or galvanized utensils, as the acid or salt will probably react adversely.

Jars must be sterilized. Always wash jars thoroughly in soap and warm water. Rinse well. Place on a folded cloth or on a rack in the bottom of a deep kettle. Add jars and covers. Cover with water. Bring to a rolling boil for 15 minutes. *Time yourself by the clock.* Jars should remain in the hot water until ready to use.

Lift from the kettle with tongs and turn upside down on a cloth just long enough to drain. *Fill at once.*

Drop the lids into boiling water but do not boil. Leave in the water until you are ready to seal the jars.

Note well: Dishwashers are not hot enough to sterilize. All jars must be boiled as we have described.

HOW TO SEAL JARS

The important *(Continued on page 116)*



NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

What is the European cucumber like and is it available in the U.S.?

Known commercially as La Reine (The Queen), it is also known as English Seedless, the Ridge, European and Burpless. A combination of two hybrids, known professionally as *parthenocarpic* varieties or seedless, they are raised only in greenhouses and must be hand pollinated, which, obviously, means a great deal of hard work. Instead of the usual seeds, there is a fleshy center with an occasionally underdeveloped seed cavity. These cucumbers are burpless, not bitter, crisp and extra long (they sometimes grow to 20 inches or longer), slightly curved. *La Reine is the trade name of the commercial cucumbers raised in greenhouses and distributed in the U.S.* Burpee, the seed people, have seeds for the Burpless Hybrid Cucumber, which, in taste, shape and size is similar to the European cucumber. These aren't greenhouse-raised.

How do you prepare pumpkin seeds for eating?

The Burpee people tell us that they recommend their Triple Treat both for eating and for its seeds. To prepare the seeds, wash them and spread on paper towels to dry for a few days in a warm, airy place. Heat 1 tablespoon vegetable oil in a skillet. Add seeds and stir or shake the pan. Seeds will swell in a few seconds. Take off the heat at once. Dry on paper towels. Salt.

How long do you cook asparagus?

First of all, you chop off—in one fell swoop—the tough root ends. Don't bother with that silly business of bending each spear so that it breaks at the most flexible point. As for cooking, and again we say peeled asparagus is the most delectable, we cook it about 3 minutes, or until a paring knife will pierce the root end easily. Further, cook it in lots of briskly boiling salted water, *uncovered.* Uncovered because it stays a brilliant, beautiful green. If cooked in advance—and often that is the most convenient (also you may want to serve it cold)—cool quickly in cold water to stop the cooking. Then heat up in hot, melted butter or in boiling water just long enough to heat through.

What are lamb's-quarters?

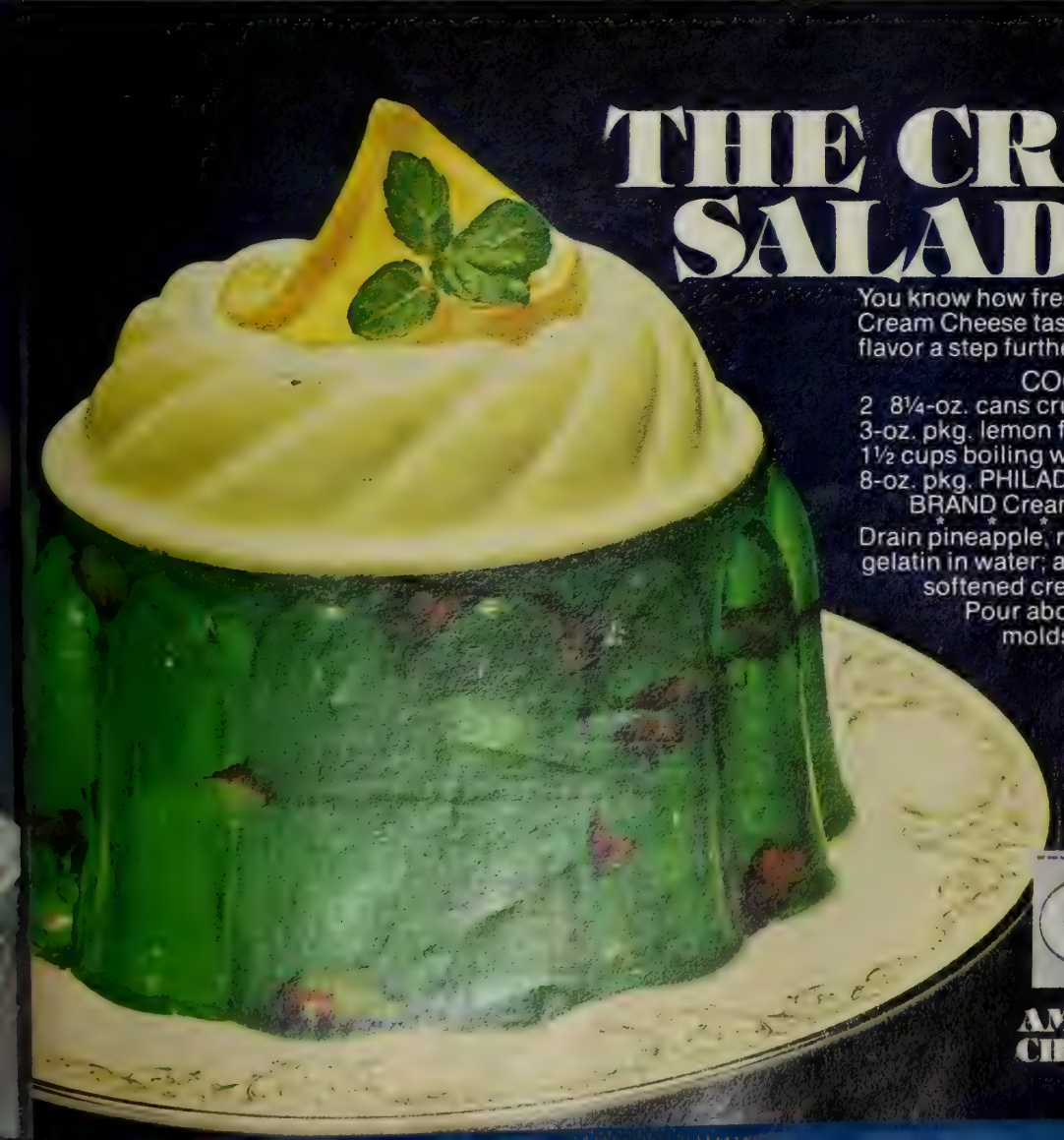
A wild edible green, sometimes called pigweed or wild spinach. They grow in abundance all summer right along with the weeds in your garden. The diamond-shaped leaves are light green on top, mealy white underneath; the flowers are also green and have tiny black seeds. They grow as high as four feet, but the time to pick them, the USDA "Food and Home Notes" tells us, is when they are only six inches tall. The entire plant is edible and tastes like spinach, with no harsh flavor. Cook lamb's-quarters the same way you would cook spinach.

What are hominy grits?

In Southern cooking, there are grits, big hominy, little hominy, lye hominy (samp). The most often served is grits, made from the inner white corn. Big hominy is the whole dried grain with the husk removed either by threshing (the old method) or by being soaked in lye. The latter process is the obvious reason for the well-known name of lye hominy or samp. Grits is considered a winter dish, while large hominy is considered more of a vegetable and served as such. Grits, the favorite Southern breakfast dish, is always boiled first. The leftovers are baked, fried in cakes like potatoes or turned into other dishes. Hominy is often served with sugar and cream, or pounded and made into bread. Lye hominy is available canned. Adapted from *Marion Brown's Southern Cook Book* (The University of North Carolina Press, $7.95).

How can you frost a cake on the serving plate without frosting the plate?

Easy. Slip pieces of waxed paper under the edge of the cake. Then frost (remember, sides first, then the top). Once the cake is frosted, pull out the paper carefully and then discard it.



THE CREAM OF SALAD MOLDS.

You know how fresh and good PHILADELPHIA BRAND Cream Cheese tastes on English muffins. Take that good flavor a step further with individual salad molds like this.

COOL 'N CREAMY MOLDS

2 8¼-oz. cans crushed pineapple
3-oz. pkg. lemon flavored gelatin
1½ cups boiling water
8-oz. pkg. PHILADELPHIA BRAND Cream Cheese
2 3-oz. pkgs. lime flavored gelatin
2 cups boiling water
2 cups cold water
½ cup chopped pecans

Drain pineapple, reserving ¼ cup syrup. Dissolve lemon gelatin in water; add reserved syrup. Gradually add to softened cream cheese, mixing until well blended. Pour about ⅓ cup mixture into 8 oiled 1-cup molds; chill until almost set.

Dissolve lime gelatin in boiling water; add cold water. Chill until partially set; fold in pineapple and nuts. Pour about ⅔ cup mixture over cream cheese layer in each mold. Chill until firm. Unmold; garnish with lemon twist and mint leaf, if desired. 8 servings

PHILADELPHIA CREAM CHEESE KRAFT

AMERICA SPELLS CHEESE KRAFT.



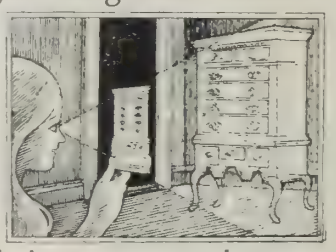
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THE CASE FOR ROSÉ

Continued from page 97

Contrôlée laws. Similar wines may be found in small amounts from Cassis (try the Château de Fontcreuse if you chance upon it), Bandol (especially good are those from the Ott firm) and Bellet.

5 WITH AMERICAN GENERICS AND PROPRIETARIES

Rarely distinctive but usually well made, the American generics—those labeled just Rosé or Vin Rosé—and proprietaries offer outstanding values for large-party summer quaffing. Sweeter examples, most with a degree of charm, would include Christian Brothers Napa Rosé, Gallo Vin Rosé, Great Western's Veritas, Korbel's Mountain Rosé, Nectarosé, Rosé Wente, Sebastiani Vin Rosé, Widmer's Lake Roselle, plus the Pink Chablis bottlings of Gallo and Italian Swiss Colony. Drier examples, with varying measures of sweetness and flavor, include: Almadén Mountain Nectar Vin Rosé, Beaulieu's Beaurosé, Boordy Vineyards Rosé, Gallo Rosé, Inglenook Navalle Rosé, Martini Vin Rosé, Paul Masson's Vin Rosé Sec, Mirassou's Petite Rosé (it's about 90% Petit Sirrah, giving a steely undernote), Angelo Papagni Madera Rosé.

6 WITH CALIFORNIA GAMAYS

Confusingly, several different types of California grapes have Gamay as part of their name. Vinified as a rosé, all seem to make a wine with fruity freshness, though sweetness can vary. Robert Mondavi Napa Valley Gamay Rosé is most appealing, yet has more sweetness than the pleasing Gamay Rosés of Beringer, Inglenook and Paul Masson.

7 WITH WEST COAST GRENACHES

On our West Coast, Grenache grapes usually produce rosés that lack the crisp stateliness of the Tavels but present a mellow texture and fuller flavor, often just a bit spicy. Some names to add to your list as good all-purpose rosés would be the Grenache Rosés of Beaulieu, Sebastiani and Sonoma vineyards, plus the jug wine offerings of Almadén, Italian Swiss Colony and Los Hermanos.

And from up the coast a bit, the Grenache Rosé of Ste. Michelle Vineyards could be an exemplary introduction to the vineyards of Washington State.

8 WITH CALIFORNIA CABERNETS AND OTHER VARIETALS

With the wine boom, many California vintners rushed to plant new acreage in Cabernet Sauvignon. With all those vines now producing, but (*Continued*)







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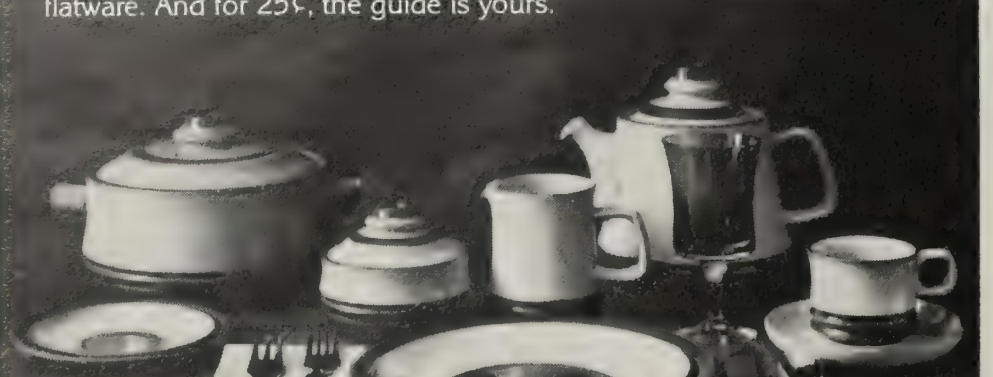
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Americans buying more white wines, many vintners are trying to marry their red grapes to lighter tastes by increasing their Cabernet Rosé production. If you haven't yet tried one, do so. Usually rich in color and flavor, they can be a treat if you're familiar only with the lighter, sweeter rosés. Christian Brothers' La Salle Rosé doesn't have enough Cabernet (only 40%) to varietal-label it, but it is a rosé with backbone, and you should find very worthy the Cabernet Rosés of Buena Vista, Inglenook and Simi, which is a 100% Cabernet example.

Some unusual varietal rosés to add to your shopping list also are the Concannon and Pedroncelli Zinfandel Rosés and Heitz Cellar Grignolino Rosé.

9 THE NEW YORK VARIETAL WAY

In general, expect the New York rosés to be among the sweetest. Distribution is not that widespread for many brands, but they can be interesting if you like a sweet rosé or the foxy taste of native New York grapes. Pink versions you may find in other regions are the Great Western Isabella Rosé bottling, the Taylor Lake Country Pink and extremely perfumy Gold Seal Pink Catawba, to be tried *only* if you really like sweet wines.

10 THE ITALIAN WAY

We don't see that many of them here, but rosatos are made from one end of Italy to the other. Most are just ordinary light rosés for casual drinking, but there are a few we can especially recommend: the Rivera "Natural Rosé Wine," grown on the heights of Castel del Monte and quite similar to the Tavel rosés; the Chiaretto Del Garda rosés, with deep rosy color and delicately dry taste that has just a hint of bitterness in the aftertaste—Bertani Bertarosé, Bolla Garda Rosé, and those of Folinari and Tommasi are some you should find easily.

11 THE SPANISH WAY

Spain's rosados can be indifferent, bland blends or light, refreshing and quite enjoyable. If you like rosé, you should try some of these to compare with their Portuguese neighbors. The dry Siglo, semidry Paternina Rosado, the somewhat sweeter but smoothly pleasant Brilliante Vino Rosado and Rene Barbier's light-bodied Rosado Seco are four to consider.

12 WITH A MEDLEY OF OTHER SAMPLINGS

Of course we must close with a medley, to fit in mentions of numerous other rosés you might enjoy for youthful charm or because they offer you the unexpected. Briefly, because many choices are not found in all areas, (*Continued on page 117*)

INTRODUCING
THE TASTE PEOPLE GO ALMONDS FOR.



If almonds are your kind of nuts—you'll leap at our new Pink Squirrel. The Pink Squirrel is luscious Creme de Almond, laced with Creme de Cacao and other delicious ingredients. It's the most tempting, smoothest tasting drink ever. Pre-mixed and ready to pour. The Pink Squirrel: Why not start hoarding it now?

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Locke Stove Company, 114 West 11th, Kansas City, Missouri 64105

THE NEED FOR A GOOD BREAKFAST

Continued from page 52

milk products, legumes, comes from the Greek and means "of first importance." It is, indeed, of the first importance because *you cannot live without protein*, either animal or vegetable.

So, whether you spend your days stretched out in a hammock (ill-advised, since regular exercise should be part of any weight-controlling program) or heaving a stevedore's hook, you need a certain amount of protein each day to keep your body going, for protein cannot be stored in any appreciable amount. By fortunate coincidence, protein foods are good to eat, stick to your ribs and nearly everybody likes them. Further, they provide energy you need when you need it most—in the morning.

Variety is the spice of breakfast. The foregoing indicates we are definitely for breakfasts. We are also for bacon, eggs, fruits, cereals, toast, pancakes, waffles. All good, nourishing, attractive foods but a bore morning after monotonous morning.

We think it's time the American breakfast got out of the doldrums, and to that end we propose turning the day upside down by serving foods traditionally (in America, at least) associated with dinner or other meals. This is not as radical as it sounds. We have a couple of young friends who demand beef stew, their favorite food, for breakfast and their mother, a sensible type, gives it to them. They like it, eat a good breakfast without any persuasion and go off to school full and happy.

An adult friend of ours thinks the best breakfast in the world is a big glass of orange juice, a big hunk of Roquefort cheese with lots of crusty French bread and sweet butter. "Dreamy," she tells us. She's right because she's eating something she really likes and her "main" dish, cheese, is one of those all-important efficient protein foods. This writer frequently tops off breakfast on a lazy Sunday morning with coffee ice cream.

For those readers who would like to walk a more interesting path at breakfast time, we present here a number of menus. They depart from the standard American breakfast only in their style. Nutritionally, they're as sound as a dollar.

Bowl of Fresh Cherries
Beef Patties with Rosemary Sauce*
Crisp Celery French Bread
Coffee or Tea

*BEEF PATTIES WITH ROSEMARY SAUCE

1 pound ground chuck or top round of beef, lean
3 tablespoons Cognac
3 tablespoons Worcestershire sauce
½ tablespoon prepared mustard
¾ teaspoon rosemary
Butter

Shape ground beef into thick patties (one pound beef makes three generous patties). Handle the meat gently, don't force or press it into shape. Set aside for a moment. Put the Cognac. Worcestershire sauce, mustard, rosemary in a blender and blend. If you haven't a blender, mix the ingredients thoroughly in a bowl. Now melt a little butter in a skillet. When skillet and butter are hot, put in the beef patties. Fry over a brisk heat until nicely browned on one side. Turn and brown the other side. Cooked this way, patties are pink in the center. Before serving, pour some of the sauce over the meat and cook a minute or so longer. The leftover sauce keeps perfectly in your refrigerator. It is excellent with beefsteaks or roasts.

Poached Fresh Plums*
Grilled Cheese Sandwich
Coffee or Tea

*POACHED FRESH PLUMS

1 pound Italian prune plums
1 cup sugar
1 cup water
1 teaspoon vanilla extract or a one-inch vanilla bean
Dash of cinnamon

Wash the plums, cut them in half and remove the pits. Don't peel. Cook sugar, water, vanilla extract or bean, and cinnamon together for five minutes. Add plums and cook over a very low heat until just tender. This takes only a few minutes. Remove from heat and chill in the refrigerator. Serve the plums to four.

Vegetable Juice Cocktail
Finnan Haddie Broiled in Milk*
Boiled New Potatoes
Coffee or Tea

*FINNAN HADDIE BROILED IN MILK

Start your oven at broil. Put finnan haddie fillets in a shallow pan and generously dot with butter. Pour enough warm milk over the fish to cover the bottom of the pan. Broil long enough to lightly brown the surface and heat the fish through. Remove from the oven, drain and serve with little boiled potatoes dressed with parsley butter.

Fresh Grapefruit Juice
Hot Fish Sticks with Salsa Fría*
Buttered Toast
Coffee or Tea

*HOT FISH STICKS WITH SALSA FRIA

Frozen Fish sticks
6 medium tomatoes, peeled and chopped
2 small onions
1 can (four-ounce size) peeled green chiles
1 teaspoon oregano
1 teaspoon coriander
1 tablespoon salt
2 tablespoons olive oil
2 tablespoons wine vinegar

First, make the Salsa Fría: Peel tomatoes and chop fine. Chop onions fine; do the same thing with the green chiles. Now mix all chopped vegetables with remaining ingredients. No cooking is necessary. Chill before using.

Prepare fish sticks as directed on the package. Serve some of the Salsa Fría on top. Any leftover sauce can be stored in the refrigerator and served with steak, chops, hamburger or broiled fish.

Slice of Melon
Flank Steak Solera*
Heated Potato Chips
Buttered Toast **Strawberry Preserves**
Coffee or Tea

*FLANK STEAK SOLERA

1 flank steak, about two pounds
¼ cup butter
¼ cup sherry

Preheat the broiler. Score the surface of the steak diagonally with a sharp knife. Melt butter and mix with sherry. Brush one side of the beef with the mixture and broil five to seven minutes. Turn, brush the second side and broil the same length of time. Carve meat in thin, bias slices and serve steak with any remaining sauce. Serves four.

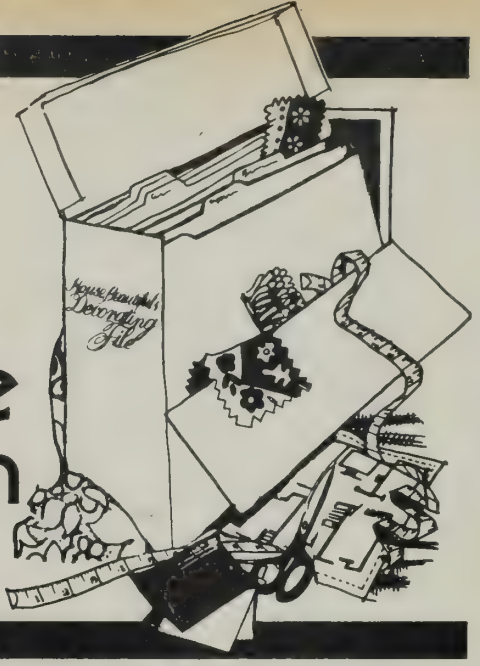
Bloody Marys
Mushroom Pie* **Watercress**
Cookies
Coffee or Tea

*MUSHROOM PIE

Pastry for a one-crust pie
1 small onion, peeled and minced
1 cup grated Cheddar cheese
1 can (six-ounce size) mushrooms, drained
1 cup light cream
½ cup milk

(Continued on page 115)

Beautiful organizer for the HB woman



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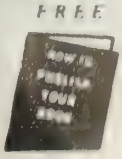
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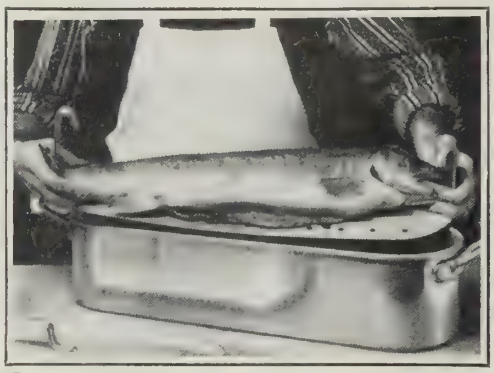


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THE HOUSE BEAUTIFUL CHEF

HOW TO CARVE COLD SALMON

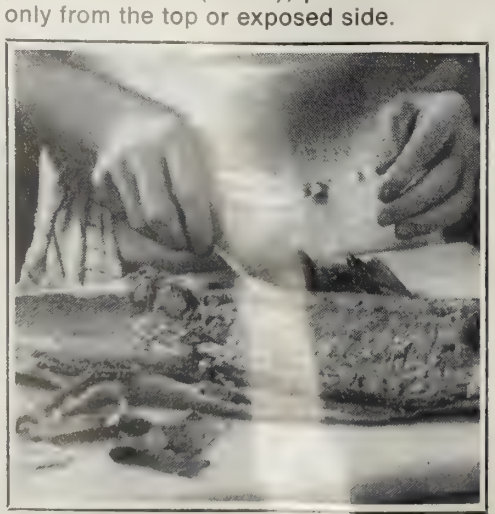
By JACQUES PEPIN □ **Fresh salmon is poached in a vegetable-fish broth and cooled in it. In agreement with the Canadian method of cooking fish (see March *House Beautiful*), measure salmon at its thickest point. Allow 10 minutes cooking time per inch of thickness. Place salmon in cooker. Add sufficient broth to cover fish. Time the cooking when the broth begins to simmer.**



1. After it's cool, lift the salmon from the broth and hold it over the cooker briefly to let any surplus liquid drain off.



2. Then slide it carefully onto a large platter or board (*above*); pull off the skin only from the top or exposed side.



3. Still working from the top side of the fish (*above*), use a dull knife to scrape off and discard the brownish-gray fat that parallels the backbone of the salmon.



4. With a very thin knife, start carving by making a cut about four or five inches from the head and cutting across the back of the fish. Sometimes, this whole piece is served in one portion, without slicing, but we think it much more inviting to present the fish in thin slices. To slice, start at the head, parallel to the backbone, and slice ¼ inch thick.

5.





6. As you carve, arrange the slices down the center of individual plates. Allow about five or six slices per serving. Serve with homemade mayonnaise on the side.

GENE COOK

POWER TRIP

Continued from page 55

rise and fall of the front wheels as they follow the land contour. The rollers allow the mower to float front to back, permitting a smooth, even cut.

In garden tractors, the emphasis is on adaptability by means of a broad selection of attachments. Bolens' models, for example, range from 8 to 19.5 horsepower with mower widths varying from 32 to 54 inches. Attachments include snow throwers, snow blades, dump carts and tillers. Both Toro's 8- and 10-horsepower tractors have instant Key-Lectric starting, a 32-inch floating deck that lets you mow large lawns effortlessly with a low noise level and reduced engine heat. Massey-Ferguson's new line of garden tractors features a hydrostatic transmission with an infinitely variable speed range up to 11 miles per hour in high and up to 5½ miles per hour in low. A speed selector control eliminates surging due to foot pedal movement on rough terrain. Bolens' lawn and garden tractors have isolated rubber cradle mounts for the engine that assure less noise and tremble.

With more and more people creating their own vegetable gardens, there has been tremendous growth in power tillers. The biggest news this year is in Black & Decker's electric mini-tiller, designed for cultivating small gardens; attachments permit weeding and aerating the soil, tilling the ground for planting and the removal of lawn thatch. Ariens' full-size tillers have side-to-side swing handlebars for ease in cultivating without walking over the freshly turned soil. John Deere's tillers feature a reverse gear, so you can back the tiller away from fences or tight spots. Bolens' tillers can be quickly fitted with an optional Til-Row attachment for seed furrowing-cultivating and irrigation ditching. Troy-Bilt's tillers come in a wide range of sizes to suit virtually every size and kind of garden; a booklet, "Gardening the Troy-Bilt Way," is available for $1 from Garden Way, 102 Street and Ninth Avenue, Troy, N.Y. 12180, and explains the functions of all and imparts a lot of gardening how-to. ■

GOOD BREAKFAST

Continued from page 113

3 eggs
½ teaspoon Worcestershire sauce
½ teaspoon salt
Dash pepper
Paprika

Prepare pastry, your own or a mix, and fit into a nine-inch pie pan. Start your oven at 350° or moderate. Chop onion very fine and sprinkle onion, grated cheese and drained mushrooms over bottom of the unbaked pie shell. Heat cream and milk together until a film shines over the surface. Remove from heat. Beat eggs until light, and pour in the heated milk very slowly. Season with Worcestershire sauce, salt, pepper, and pour into pie shell. Sprinkle top with paprika and bake 40 minutes or until a knife comes out dry when tested in the center of the pie. Serve mushroom pie immediately to four or perhaps six. ■

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A TALLEY INDUSTRIES COMPANY

Continued from page 70

Dennison Morey, Marilyn Lemrow and Ernest Schwartz.

Miniature roses vary in size, depending on variety and whether planted directly in the ground or in a container. Maximum size is a small-leaved plant with a spread of three to four feet and two-inch flowers; the smallest, or micro minis, grow about six inches tall, with flowers from one-quarter to two inches across. Besides hybrid tea, floribunda and moss

Micro mini rosebushes grow about six inches tall and have flowers to two inches across

miniatures, there are tree forms and varieties for planting in hanging baskets or window boxes where the arching stems can cascade freely.

Charles Marden Fitch, whose superb book, *The Complete Book of Miniature Roses* (Hawthorn, $12.95), has been recently published, recommends this potting mix for little roses: six parts coarse sphagnum peat moss, three parts coarse perlite, three parts horticultural vermiculite, plus a dusting of dolomite limestone. In addition, Fitch recommends feeding lightly at every watering (mix at about one-fifth the usual strength), or the use of a time-released fertilizer such as Precise Rose Formula (8-12-4) or Ortho's 5-10-5 Pot and Planter Food.

To grow in natural light, either indoors or outdoors, miniature roses need at least a half day of full sun. To grow them in artificial light indoors, Fitch recommends the use of fixtures with at least three tubes, preferably four, fitted with broad-spectrum fluorescents such as Agro-Lite (Westinghouse), Wide-Spectrum Gro-Lux (Sylvania), Vita-Lite (Duro-Lite) or Tru-Bloom (Verilux). Burn the lights 14 hours out of every 24 and position the roses so that the tops of the plants are three to four inches below the tubes.

Whether grown indoors or outdoors, miniature roses are subject to the same insect and disease problems as standard varieties. To control aphids, Orthene spray is suggested; for red spider-mites, spray with a miticide such as Kelthane or Dimite; for black spot and powdery mildew, use a fungicide such as Phaltan or Benlate, carefully following the label instructions for rate and time of application.

Indoors, miniature roses need an atmosphere that is moist (40 to 60% humidity) and well-ventilated, with temperatures varying from 55 to 65 degrees at night, up to 75 degrees in the daytime. Water often enough to maintain the soil in an evenly moist condition; allowing the roots to dry out severely is a sure way to invite an attack of red spider-mites. During the winter heating season, it will help to run a cool-vapor humidifier in the room where the roses are growing; also mist the leaves once or twice a day, but not if lack of fresh air has fostered an attack of either black spot or powdery mildew on the leaves and flower buds. Lack of bloom on rose plants placed indoors is almost always the result of insufficient light, either natural or artificial.

Outdoors, miniature roses may be planted directly in the ground (a slightly acid soil with a pH of 5.6 to 6.5 is best), or in containers, using the potting mix recommended earlier. Fitch cautions against feeding after mid-August in very cold climates. Where winter temperatures dip below 20 degrees, miniatures planted in containers will benefit from some protection; either sink the pots to the rims in the ground and mulch well after winter freeze-up, or place them in a cold frame.

If you wish to grow the same miniatures indoors in the winter that have bloomed outdoors all summer, allow fall frosts to defoliate the stems and put the plants into dormancy. After six to eight weeks of chilling, they may be brought inside, pruned back the same as you would a rosebush outdoors in the spring, repotted in fresh soil, and then brought into active growth.

All miniature roses presently in cultivation are excellent for growing outdoors. They also make delightful cut flowers. Some of the varieties recommended especially for growing in a fluorescent-light garden include Kara (dark to medium pink, moss type), Stacey Sue (soft pink, floribunda), and the hybrid tea types Nancy Hall (peach pink), Starglow (cream to yellow; fragrant), Yellow Doll (yellow), Pearl Dawn (pink, edged pearl white, with dark rose-pink reverses)—plus any of the micro minis such as Baby Ophelia, Bo-Peep, Little Chief, Little Linda and Littlest Angel.

Miniature roses are available year round from specialists. The names and addresses for catalogues include: McDaniel's Miniature Roses, 7523 Zemco St., Lemon Grove, Calif. 92045; Miniature Plant Kingdom, 4125 Harrison Grade Rd., Sebastopol, Calif. 95472; Mini-Roses (Ernest Williams), P.O. Box 4255, Station A, Dallas 75208; Moore Miniature Roses (Ralph Moore), 2519 E. Noble Ave., Visalia, Calif. 93277; Nor'east Miniature Roses (Harm Saville), 58 Hammond St.,

Some of the newest miniature roses have been bred for growing in hanging baskets

Rowley, Mass. 01969; and Pixie Treasures, 4121 Prospect Ave., Yorba Linda, Calif. 92686.

While miniatures are currently the biggest news in the world of roses, interest in the standard-size bushes, trees or standards and climbers is also at an all-time high. Generally, the breeders have been concentrating on new varieties with more old-fashioned fragrance and greater resistance to disease. There has also been a change in the way these roses are distributed. They are still available in late winter and early spring as dormant, bare-root plants, but more and more it is possible to find a wide variety of hybrid roses already growing—and often blooming at local garden centers and nurseries. One advantage of purchasing a rose already in bloom is that you can select for color, form and fragrance from the real thing rather than a written description and photograph. Another is that container-grown roses are available for planting all through spring and summer. Simply make your selections, bring them home and plant in well-drained soil in a sunny place. Remove the containers, disturbing the root system as little as possible when you do so; water deeply until vigorous new growth indicates that the roots have become established.

It is also possible to grow standard-size rosebushes and standards or trees in containers outdoors, to bring flowers and fragrance to rooftops, high-rise terraces and other outdoor living areas. You can use the same potting mixture recommended for the miniatures; allow a pot or tub 15 to 18 inches in diameter and approximately the same depth for each rose. Be sure to water often enough so that the soil never dries out severely.

The chief catalogue suppliers of standard-size roses include Armstrong Nurseries Inc., Box 4060, Ontario, Calif. 91761; Jackson & Perkins, Medford, Ore. 97501; Star Roses, West Grove, Pa.

Potted, standard-size roses in bloom are available locally for planting now

19390 (catalogue includes many miniatures); Thomasville Nurseries Inc., P.O. Box 7, Thomasville, Ga. 31792; Tillotson's Roses, Brown's Valley Rd., Watsonville, Calif. 95076 (specialists in the old-fashioned roses); and Melvin E. Wyant, 208 Johnny Cake Ridge, Mentor, Ohio 44060. ■

LET'S GO BERRYING!

Continued from page 106

thing is to remember that everything should be boiling hot as you pack and cap and that you fill one jar at a time.

Recipes all indicate how much headspace to leave. Wipe top and thread of jars with a clean damp cloth before capping, or use a cotton swab dipped in very hot water. Once the jar is filled, add the lid, then the screw band. To cool, stand filled jars upright on cloth or wood, a few inches apart, out of drafts. In some instances, recipe will call for processing.

HOW TO TEST SEAL

About 12 hours after sealing the jars, remove the band. If the center of the lid is down and stays down when pressed, the jar is vacuum-sealed. It can then be stored without bands. In the event the jars are not properly sealed, refrigerate and use within a week or two. Or reprocess, using sterilized jars and caps.

EXPLAINING FRUIT PECTIN

In order for fruit mixture to "jell," fruit acid, sugar and pectin must be present in the right proportions. Not all fruits contain pectin, and many others lack a sufficient quantity to make jelly. To offset this problem, we have commercial pectin, and Sure-Jell, a powdered pectin (both are natural pectins). When using commercial pectin, either kind, follow the recipe to the letter. ■

THE CASE FOR ROSÉ

Continued from page 110

we would say to look for the rosés of Greece, dry and unusually full-flavored; a Yugoslavian Opolo (one called Ruzica is quite palatable but hard to find); the Lake Balaton Rosé from Hungary, smooth and moderately dry; Carmel's very pleasant Israel Grenache Rosé.

We also are beginning to see a few more Swiss rosés here—the one called Oeil de Perdrix (a term meaning the pink of the partridge's eye) is considered one of the world's rosé stars; Olifant Rosé, a bricky-pink wine from the Valais district and Pinot Noir grape, is spicy and fragrant, though expensive ($9 to $10).

You surely will have a choice of French shippers' blends marketed by grape name or brand name such as Ecu Royal Grenache Rosé or Dorthe Reserve "Tradition." And then there's Bordeaux rosé, only one that we're familiar with: Cadet-Rosé, marketed by Baron Philippe de Rothschild. Moderately bodied with a good, rounded flavor, it should go on your list as a most enjoyable all-purpose rosé to accompany most light foods—or serve whenever you are in doubt. ■

ALLERGIES

Continued from page 50

young children is because their gastrointestinal systems are immature and less efficient. More partially digested foods arrive in the bloodstream. Some people also possess IgE antibodies in the gastrointestinal system so the antibody-allergen clash occurs right on the spot.

3. What food or foods cause trouble for most people? The most common foods generally affect the most people: milk, eggs, corn and wheat.

4. How can a person allergic to, say, wheat avoid it? He must first learn where it is, then learn how to substitute other grains or such items as soybean or potato flour for wheat.

5. Why, if I am allergic to apples, can I still eat apple pie? Because cooking often changes the potency of a food, as does time. Cooked foods are less allergenic than uncooked and stale foods less allergenic than fresh.

6. If I am allergic to oranges, can I still eat grapefruit without any problems? Probably not. Foods, like people, come in biological and botanical families. Oranges belong to the citrus family, as do grapefruit; thus, they are much alike and both will probably cause you difficulty. This is called cross reactivity, and because of it, a knowledge of food families is important for the food allergic.

7. If I am allergic to wheat, does that mean I can never hope to eat wheat without symptoms? No. After a period of abstinence from all things with wheat in them—a month or a year or more—you may be able to eat wheat again, in small quantities and infrequently.

8. Why can I eat cantaloupe any time of the year except in the late summer and early fall? Because you are probably both slightly allergic to cantaloupe and also allergic to ragweed pollen. Put the two together, and they overcome your allergic threshold, a sort of imaginary line beyond which symptoms appear. ■



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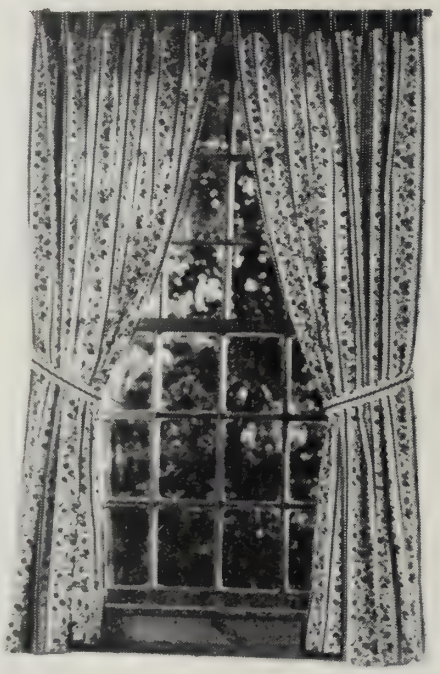
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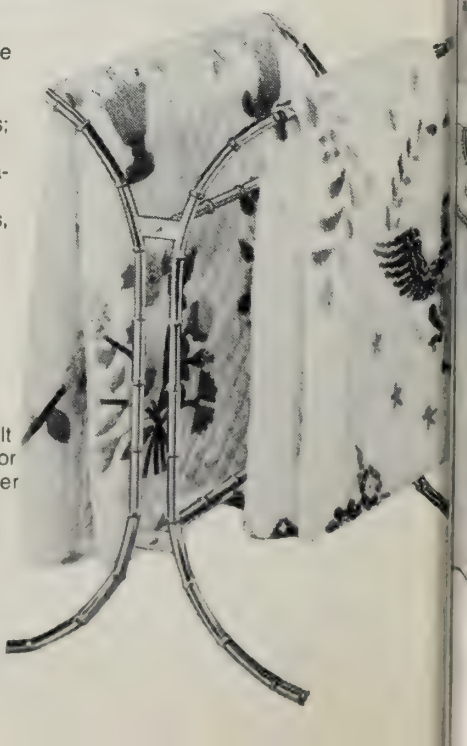


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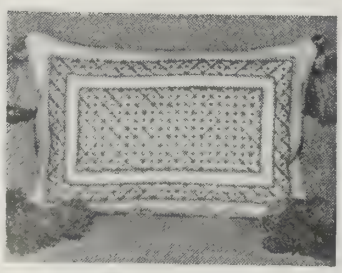
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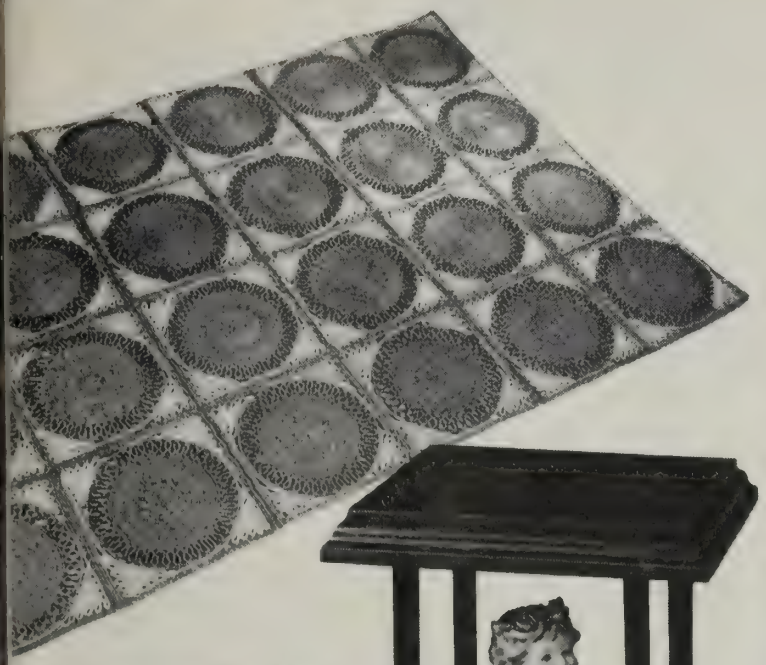
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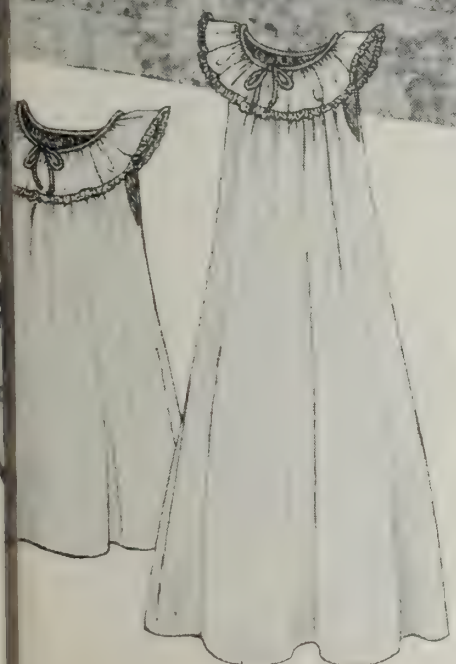


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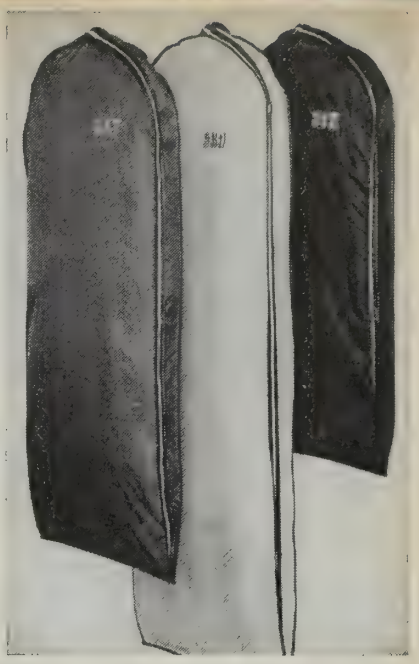
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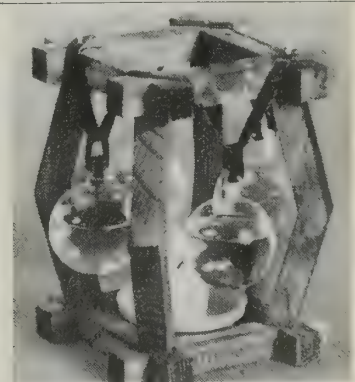
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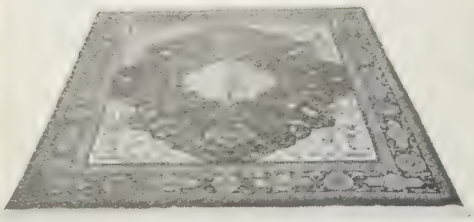


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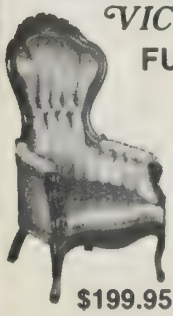
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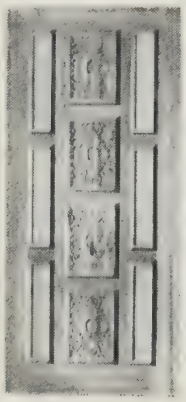


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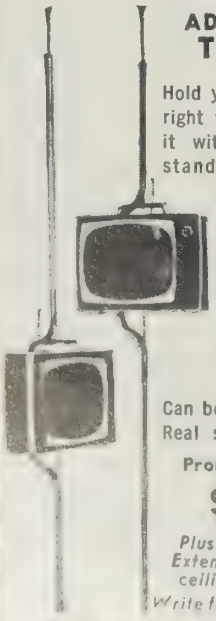
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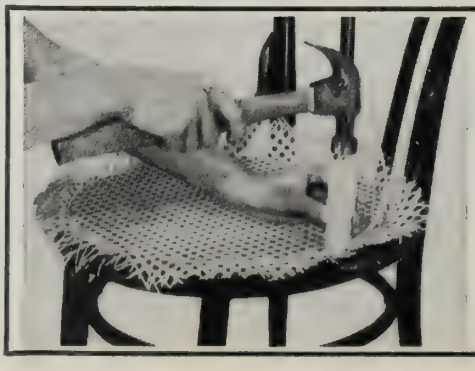
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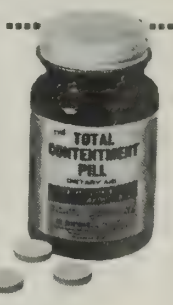
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Amazing All-Day Facial Firm-Up

MAKES YOUR FACE GROW YOUNGER BY THE MINUTE

AND KEEPS YOU YOUNGER-LOOKING FOR THE REST OF YOUR LIFE!

Incredible "Instant Firm-Up Formula" tightens facial tissues on contact . . . reverses years of aging appearance in just minutes . . . makes lines, wrinkles and crows' feet disappear from sight for 6 to 8 hours at a time! (So quite obviously with just 2 applications a day you finally rid yourself of those horrid lines and signs of age ONCE AND FOR ALL!) . . . **actually make yourself look like you've grown a brand new skin!**

THAT PERPETUAL YOUTHFUL LOOK — FINALLY YOURS!

Think of it! No matter what your age . . . no matter what your complexion problems . . . just 2 treatments a day of this wondrous breakthrough discovery not only makes your face GROW YOUNGER BY THE MINUTE — not only makes you look up to 10 to 15 years younger in less than 5 minutes time — but keeps you looking younger . . . more radiant . . . more beautiful EACH AND EVERY DAY FOR THE REST OF YOUR LIFE!

NOW! WELCOME TO THE AGE OF THE ALL-DAY FACIAL FIRM-UP!

Just a few short weeks from today you are going to take all those lines and signs of age that shout your age to the world — and in just a matter of minutes actually FIRM THEM AWAY . . . make them disappear from sight . . . the same way professional people who depend upon their appearance for a living now shed years from their appearances ALMOST INSTANTLY! Yes, just weeks from today you are going to take a wondrous tissue-tightening extract, that doctors report TIGHTENS AND FIRMS aging skin on contact — apply it to those lines, wrinkles, crows' feet and furrows that rob you of natural youth and beauty . . . and in just minutes see your entire face and neck take on a new youthful smoothness . . . ACTUALLY GROW YOUNGER LOOKING BEFORE YOUR VERY EYES . . . as all those signs of age DISAPPEAR FROM SIGHT IN JUST MINUTES!

Yes, this is the "Lifetime Youth Treatment" that now awaits you thanks to a brilliant instant-acting formula that actually smoothes and tightens collapsed skin areas . . . draws them firm and supple once more . . . makes complexion problems disappear from sight COMPLETELY . . . so that your skin literally GROWS YOUNGER-LOOKING before your very eyes . . . **in just minutes!** . . . and keeps that fresh glow of youth for hours at a time each and every day FOR THE REST OF YOUR LIFE!

A DOCTOR EXPLAINS HOW IT IS POSSIBLE TO MAKE YOUR FACE GROW YOUNGER BY THE MINUTE!

"Let's be frank. Let's be honest. Nothing but plastic surgery can **permanently** lift away lines and wrinkles. And up to now, if you wanted to make yourself look 10 — 15 — 20 years younger your only hope was not a cosmetic expert, but a surgeon!

But suppose medical science now told you of a wondrous approach to that LIFETIME LOOK OF YOUTH that doesn't rely on permanent methods like surgery. But instead . . . a series of daily treatments of an amazing "wonder extract" that tightens and firms skin ON CONTACT . . . draws it firm, supple, youthful-looking in just 3 to 5 minutes . . . actually makes lines, wrinkles and crows' feet DISAPPEAR FROM SIGHT for up to a full 8 hours at a time. That's right, YOURS FOR THE REST OF YOUR LIFE . . . a more youthful looking skin all day, all night, in fact even while you sleep . . . thanks to this ALL DAY FACIAL FIRM-UP that works so quickly, so effectively you can stand before your mirror and literally WATCH YOUR FACE GROW YOUNGER BY THE MINUTE!"

SO EFFECTIVE — EVEN WITHOUT MAKEUP, EVEN IN BROADEST DAYLIGHT — YOUR SKIN LOOKS AND FEELS UP TO 10 TO 15 YEARS YOUNGER!

Yes, this is the miracle that this wondrous ALL DAY FACIAL FIRM-UP does for your skin. It plumps out collapsed surface tissues — the cause of lines, wrinkles, crows' feet. It gives an ALL DAY "Lift" to your complexion . . . meaning lines, wrinkles, saggy spots and pouches vanish from sight in just minutes for hours at a time. It INSTANTLY "Youthifies" the texture of your skin . . . firms and smooths the crinkled areas, the frown marks, the furrows . . . makes your entire face look so young again . . . that even without a drop of makeup or cosmetics you look as much as 10 to 15 years younger for up to 8 hours from each treatment. Meaning, just 2 applications a day . . . one in the morning, one in the evening makes your skin look young, fresh, beautiful all the time.

NOT A MAKE-UP, NOT A COVER-UP BUT AN ALL DAY FACIAL FIRM-UP THAT MAKES SKIN GROW FIRMER, SMOOTHER INSTANTLY!

Even more important . . . it means that other people will think you are up to 10 to 15 years younger than you really are because wrinkles, lines, deep glaring furrows will no longer mar your beauty.

And, most important of all it means that from this day on instead of trying to hide and mask complexion problems beneath a layer of cosmetics and makeup . . . you FIRM THESE PROBLEMS AWAY . . . MAKE THEM DISAPPEAR FROM SIGHT ONCE AND FOR ALL with this incredible approach to a more youthful appearance, more radiant beauty FOR THE REST OF YOUR LIFE.

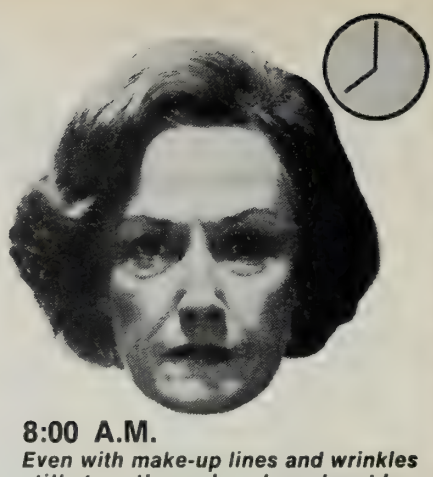
PROVE IT YOURSELF ENTIRELY AT OUR RISK!

The name of this exciting all-day facial firm-up is "Nutri-Lift E/25" — an instant firm-up formula that actually makes your face grow younger by the minute . . . and keeps you younger-looking FOR THE REST OF YOUR LIFE!

But to really experience the thrill of watching lines, wrinkles, crows' feet and furrows vanish from sight before your very eyes . . . we invite you to try "Nutri-Lift E/25" entirely at our risk on this introductory trial offer.

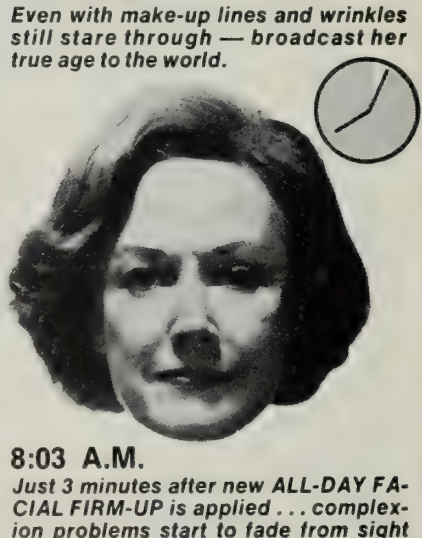
Simply send the no-risk coupon today. When your "Nutri-Lift E/25" All Day Facial Firm-Up arrives . . . simply apply to any problem area of your face or neck that now broadcasts your age to the world. If, in just 60 seconds time, you do not feel an INSTANT FIRM-UP action on the surface of your skin . . . if, in just 3 minutes time you do not see your complexion grow firmer and more youthful right before your eyes . . . if in just 5 minutes time you do not see all those lines and signs of age disappear . . . in other words, if your entire face doesn't INSTANTLY look 10 to 15 years younger . . . simply return for a full refund. Could anything be possibly fairer?

Remember . . . thanks to this incredible scientific development no woman need ever again look her age . . . so act now!



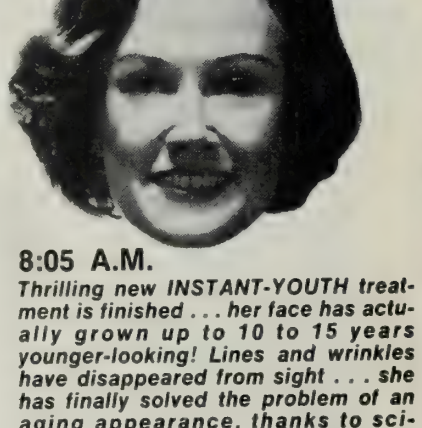
8:00 A.M.

Even with make-up lines and wrinkles still stare through — broadcast her true age to the world.



8:03 A.M.

Just 3 minutes after new ALL-DAY FACIAL FIRM-UP is applied . . . complexion problems start to fade from sight . . . it's like growing a brand new skin!



8:05 A.M.

Thrilling new INSTANT-YOUTH treatment is finished . . . her face has actually grown up to 10 to 15 years younger-looking! Lines and wrinkles have disappeared from sight . . . she has finally solved the problem of an aging appearance, thanks to science's wondrous new ALL DAY FACIAL FIRM-UP that makes your face GROW YOUNGER BY THE MINUTE!

Look at this photographic accentuation of the wondrous effects of this new all-day facial firm-up . . . how in mere minutes all lines and signs of age are gently firmed away.

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MAIL NO-RISK COUPON TODAY

NUTRI-BIO. LAB SALES, Dept. **JNLA-76, Caroline Road, Philadelphia, PA 19176**

Please send me on the no-risk trial basis described above the "Nutri-Lift E/25" Cream I have checked. I understand that if at the end of 30 days I am not thrilled and delighted in every way with my new, youthful appearance, I will receive a full refund of my purchase price (except postage & handling).

☐ 30-day supply only $5.95 (plus 35¢ postage & handling).

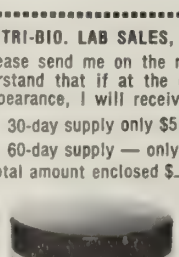
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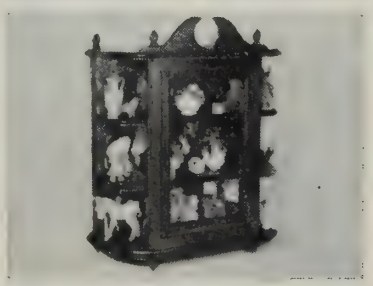
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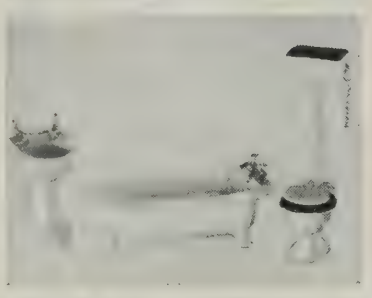
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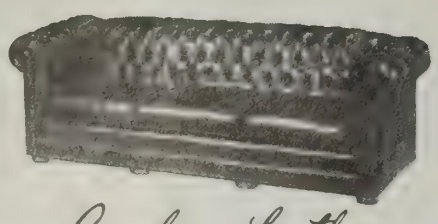


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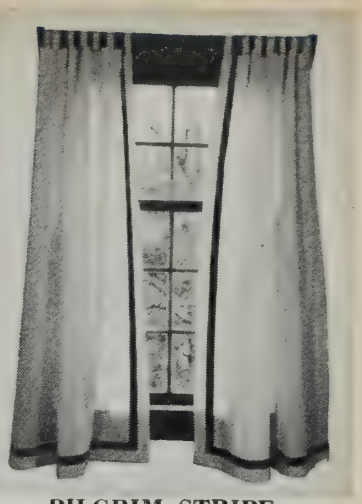
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Natural: Permanent press muslin.
White: Polyester/cotton blend.

	About 80" wide				
TAB CURTAINS LENGTH	40"	45"	54"	63"	72"
Natural or white	$14	$15	$15	$18	$18
Pilgrim Stripe (Wine, Navy, Moss Green, Soft Gold or Brown on natural or white)	$20	$22	$22	$26	$26
Gingham (Yellow, Green, Brown, Red, Blue or Pink)	$15	$16	$16	$19	$19
Meissen Stripe (Red, blue, green, gold)	$26	$27	$30	$34	$36
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Natural or white	$11	$12	$12	$13	$13

Valance 10" by 80" each $3.50

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Set includes two brackets made from birch, four nails and a ¾" by 36" or 48" (specify) wooden rod.

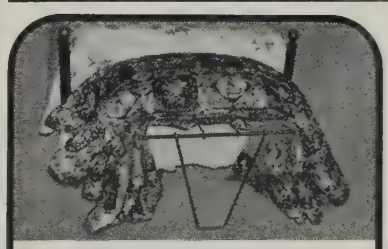
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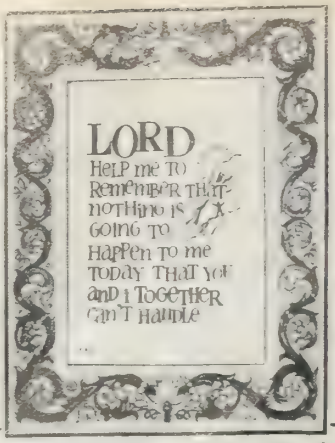
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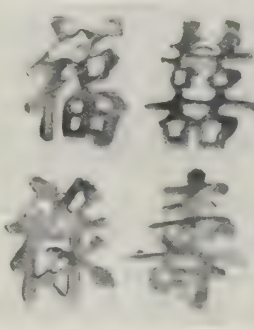
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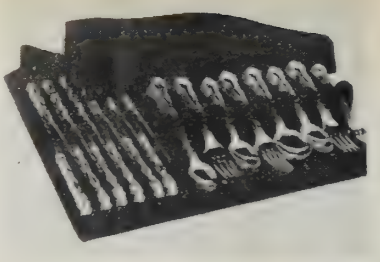
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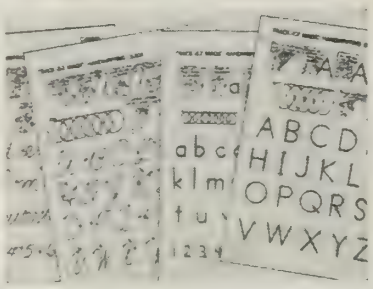


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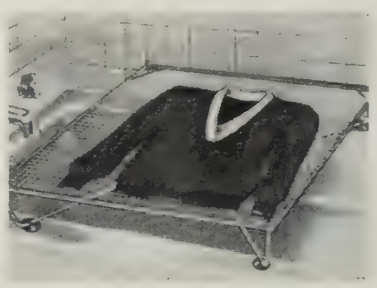


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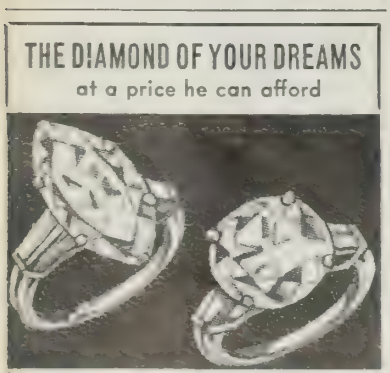
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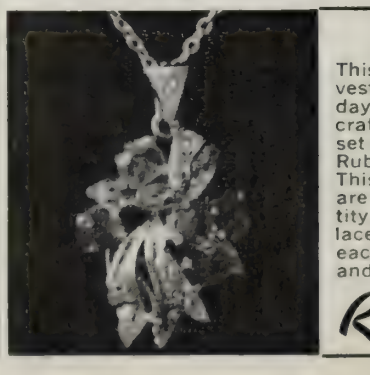
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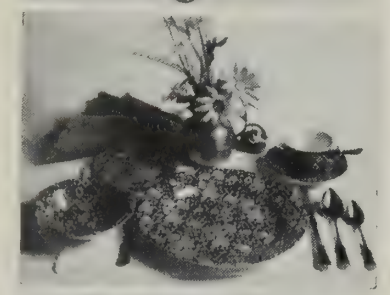
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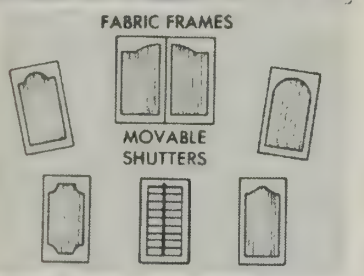
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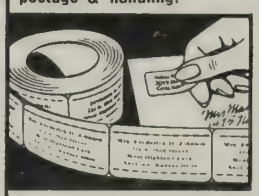
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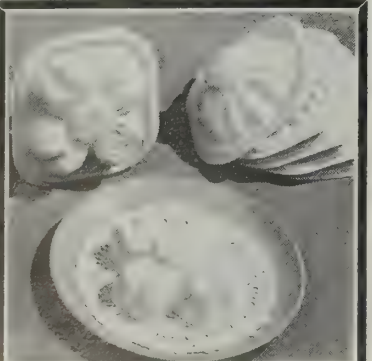
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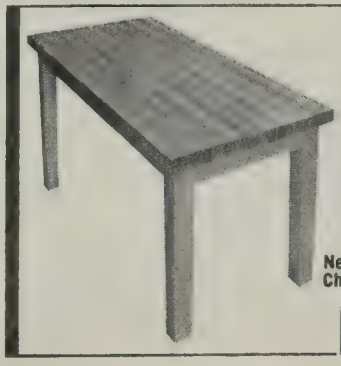


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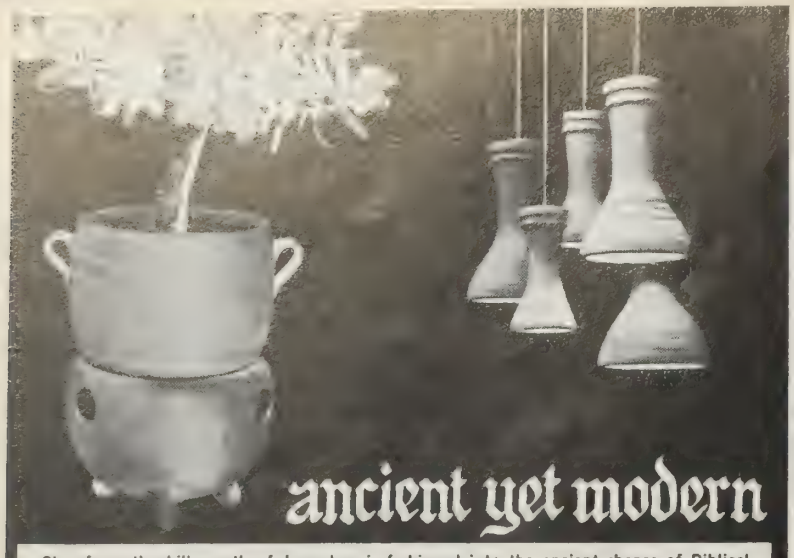
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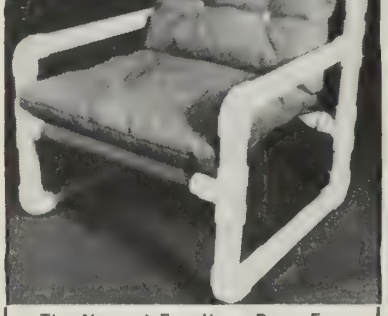


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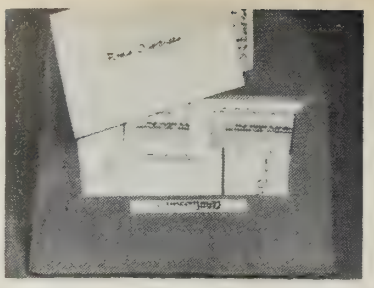


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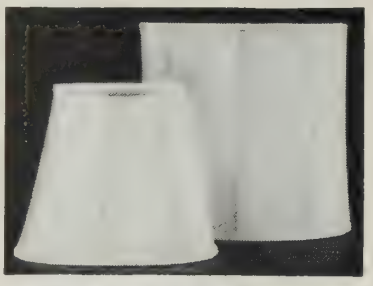
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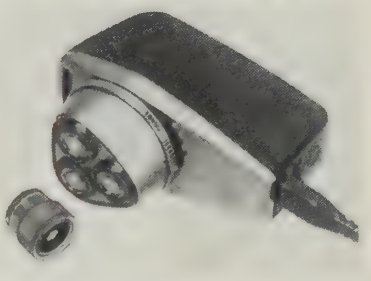
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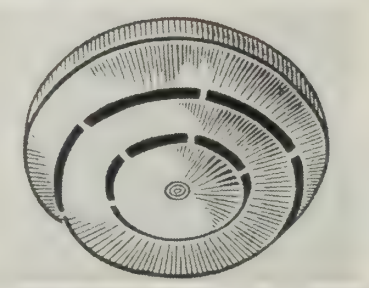
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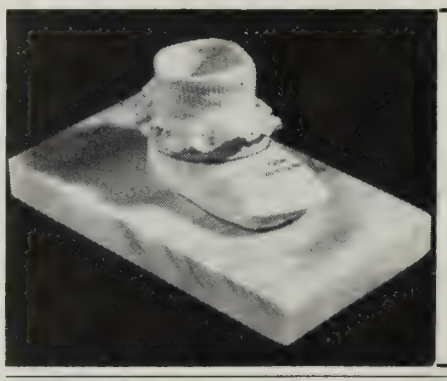
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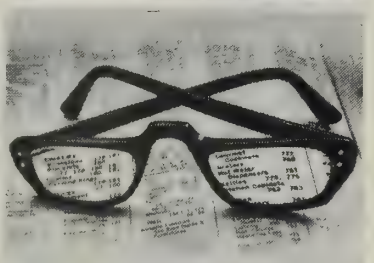
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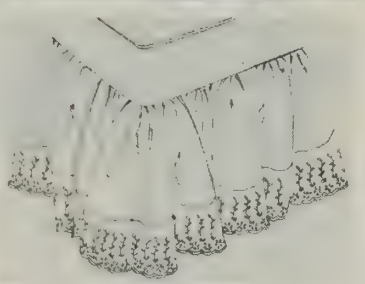
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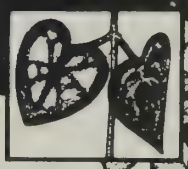
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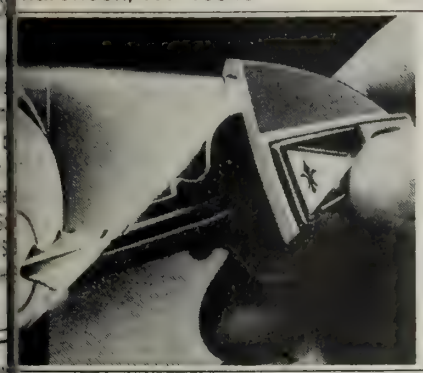
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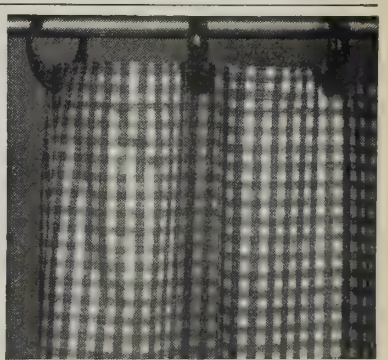
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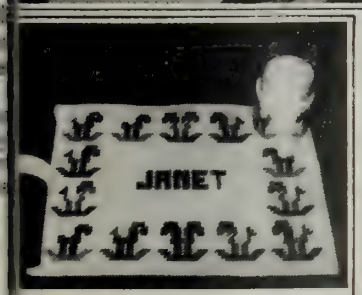


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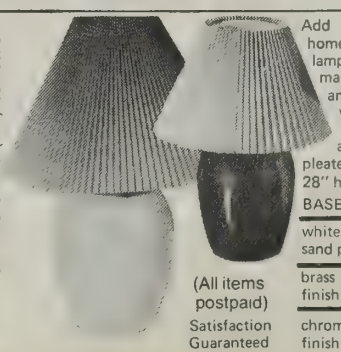
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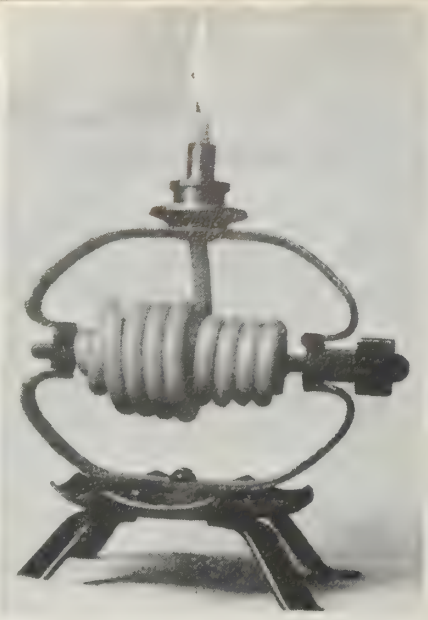
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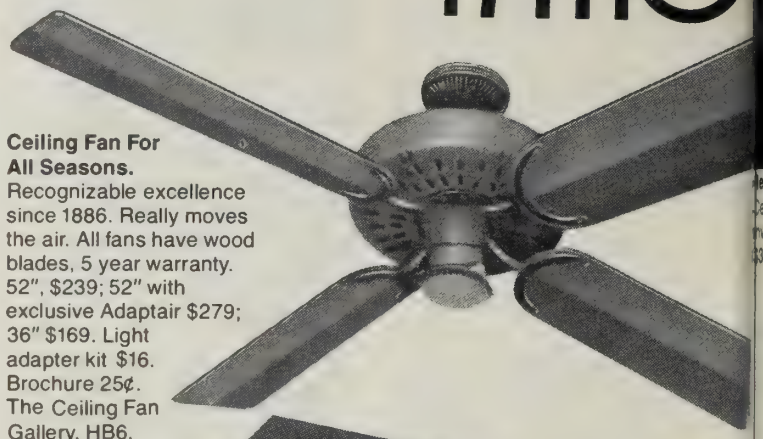
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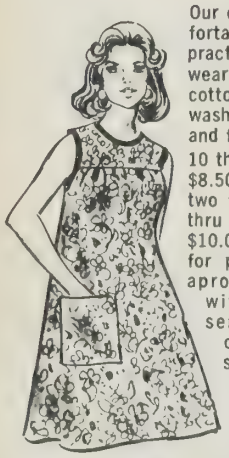
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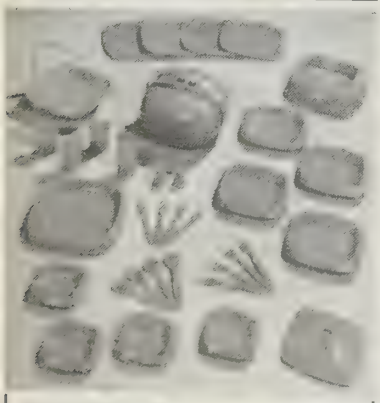


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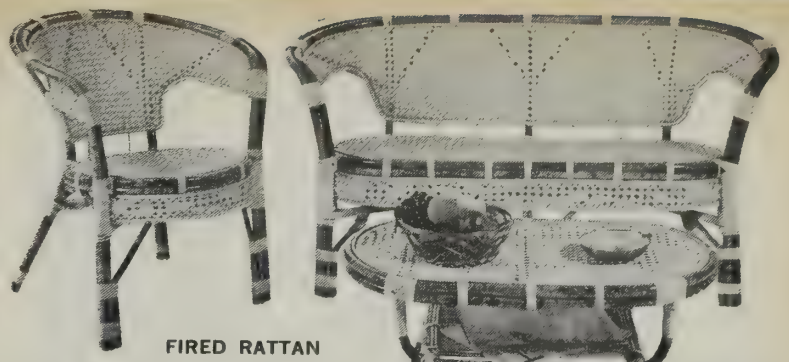
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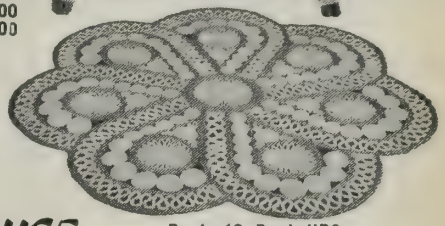
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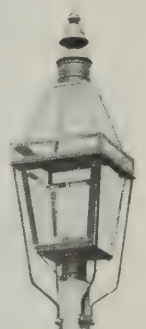
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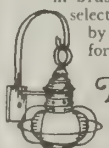
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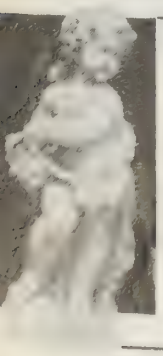
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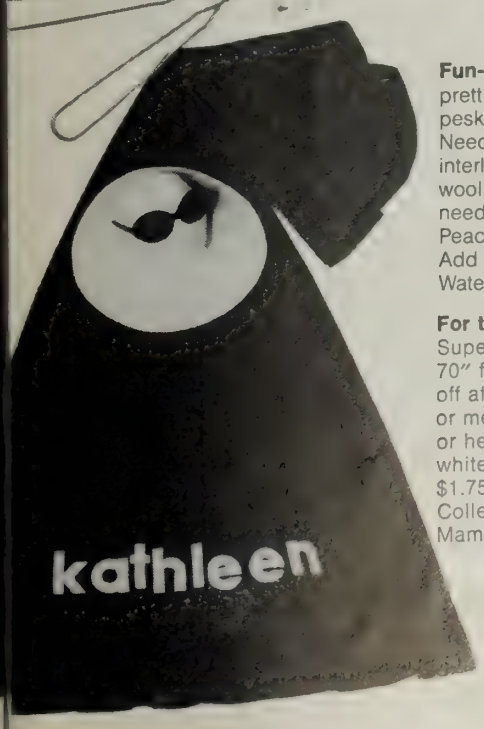
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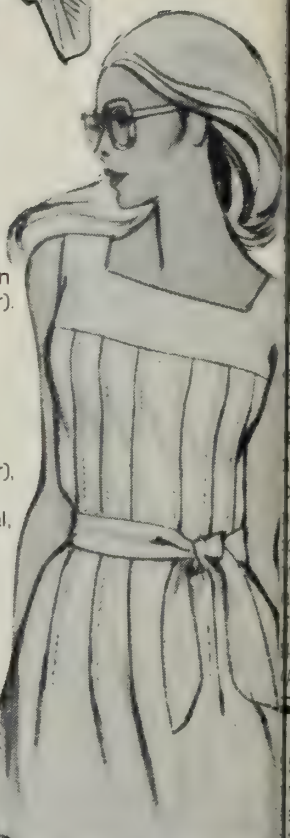
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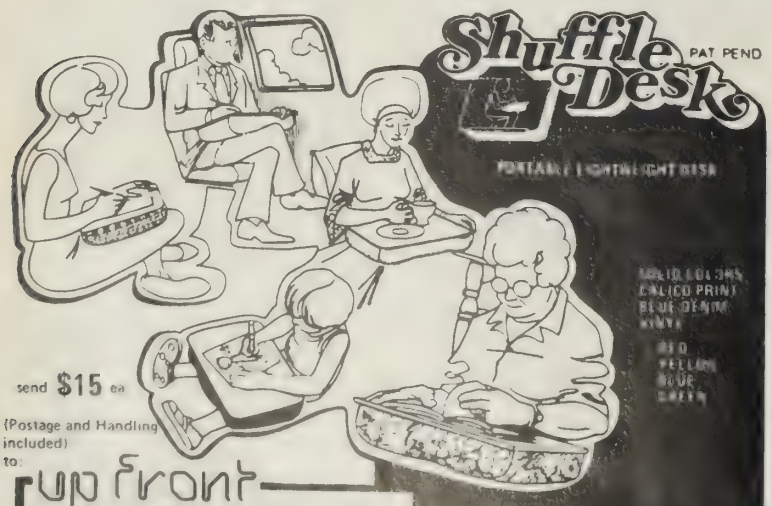
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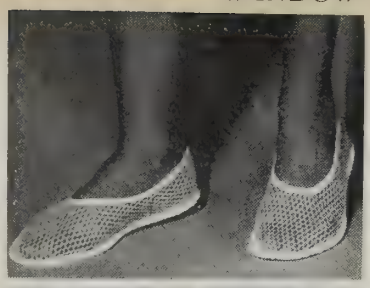
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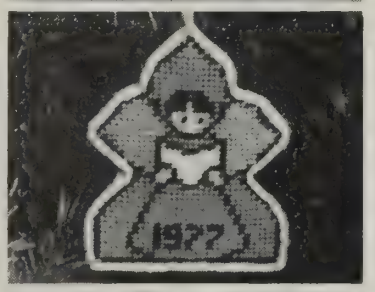


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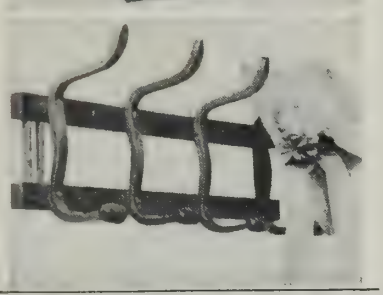
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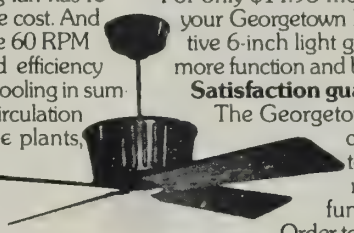
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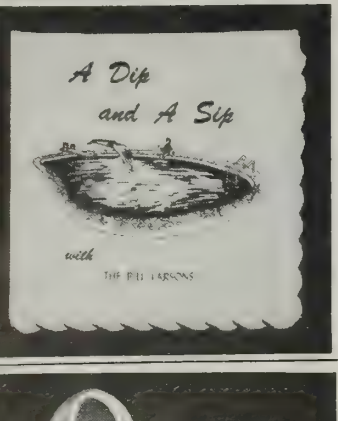
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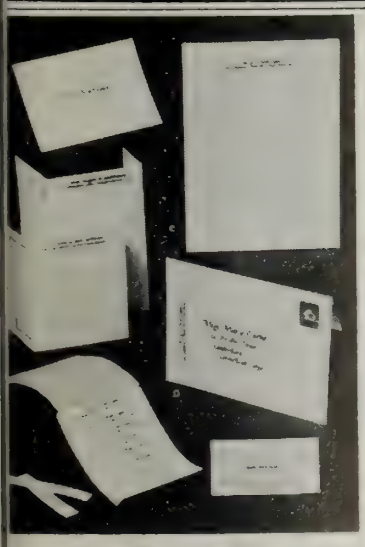
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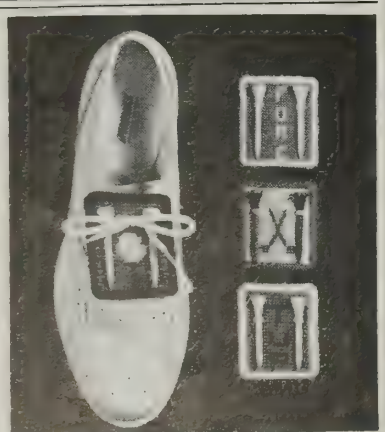
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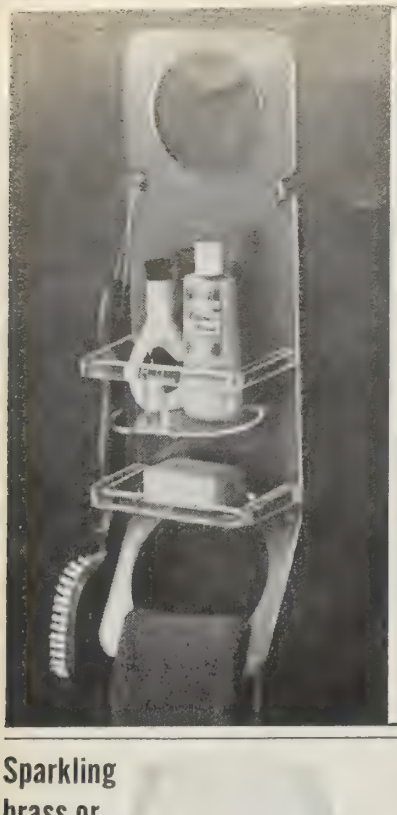
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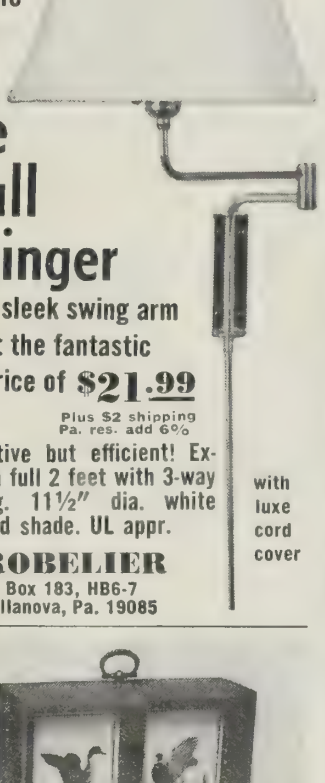
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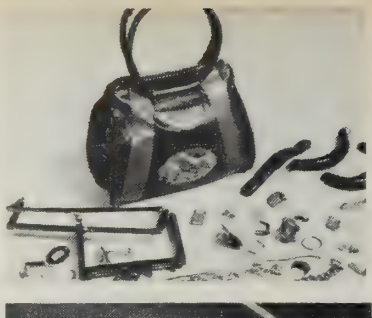
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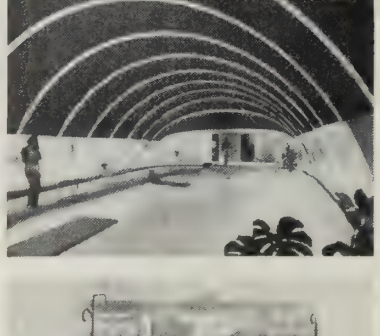
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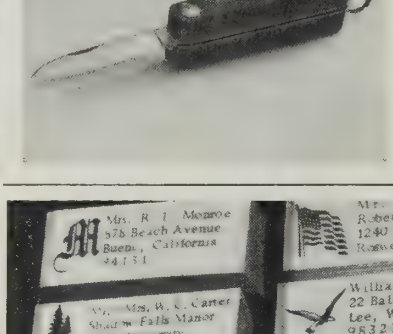
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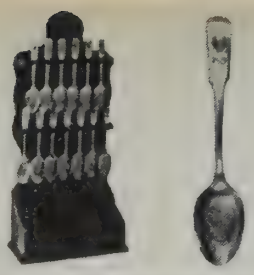
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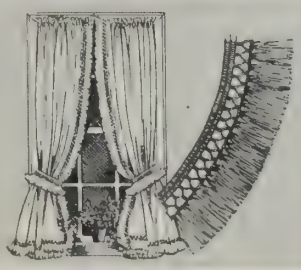
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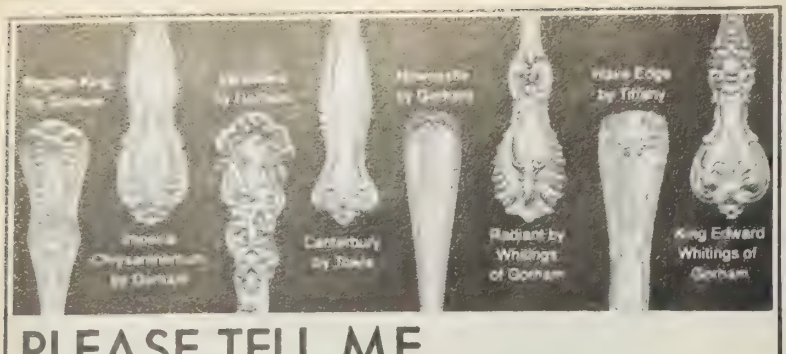
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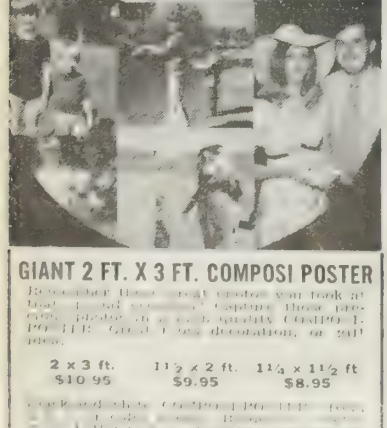
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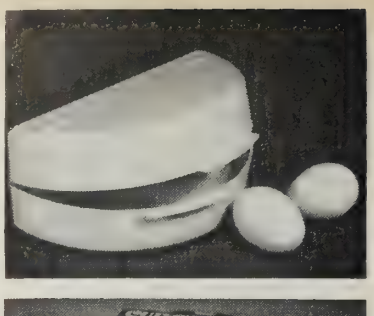
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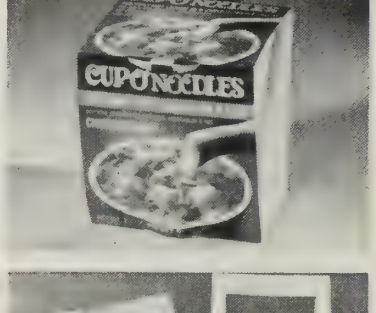
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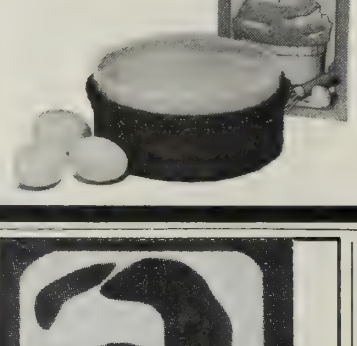


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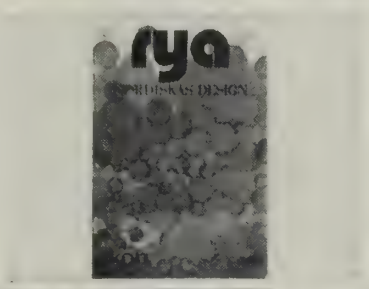
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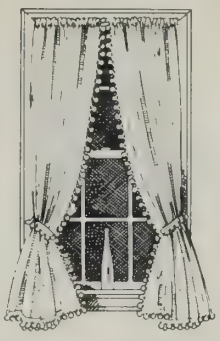
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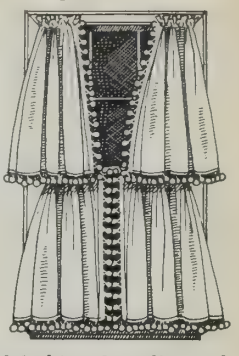


TIERS
20", 25" .....6.50 pr.
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TIEBACKS
45", 54", 63" ....9.00 pr.
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10" x 80" .....3.00 ea.

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Country Curtains are a tradition . . . years of old-fashioned quality and conscientious service to thrifty homemakers. Sturdy, specially-made ball fringe is carefully stitched onto our 50% cotton/50% polyester blend . . . like real muslin but truly carefree. Natural or white. 90" wide per pair.

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COUNTRY CURTAINS
AT THE RED LION INN
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My name is Kathrine, a member of the Polly Poppets Family, designed & handmade in the old-fashioned way. My head, arms & legs are of bisque, genuine porcelain, my soft body is stuffed. My dress, pantaloons & bonnet are of cotton & lace. I'm the perfect gift for doll enthusiasts, collectors, young & old. Cal res add 6% tax
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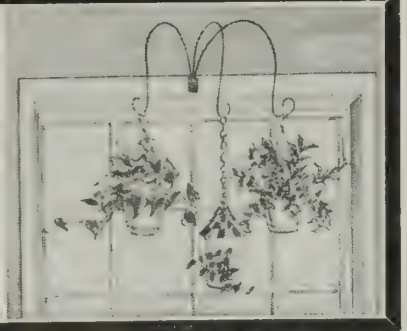
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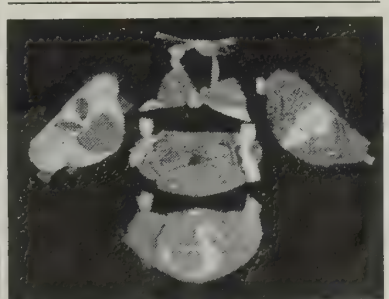


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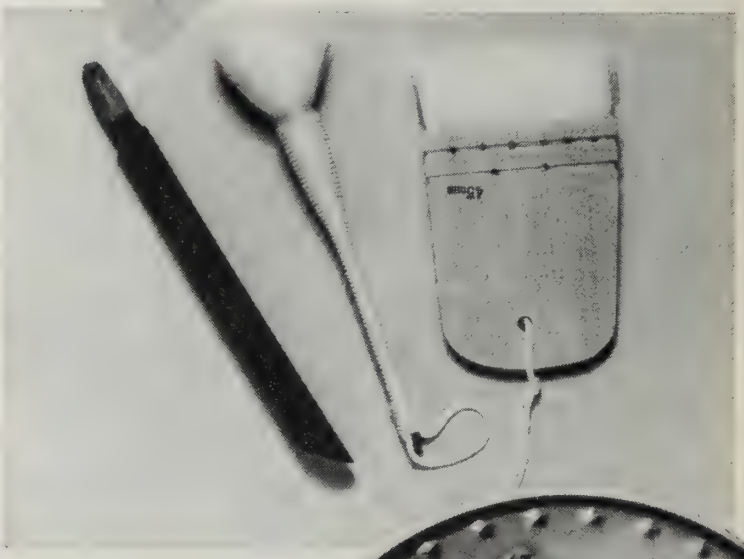
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4 flower pot trays,
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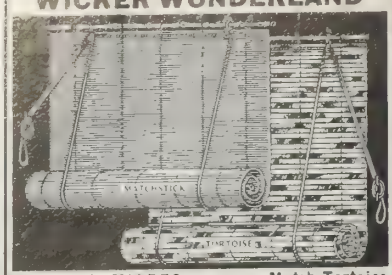
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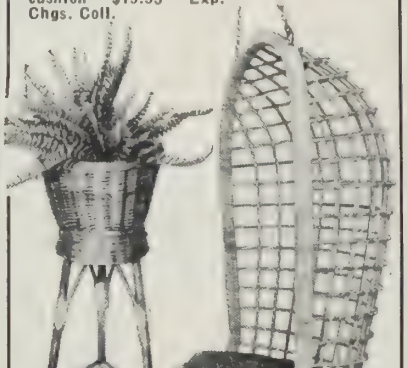
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	42"x72"	8.50	11.50
	48"x72"	9.50	13.50
	60"x72"	11.50	16.50
	72"x72"	13.50	19.50
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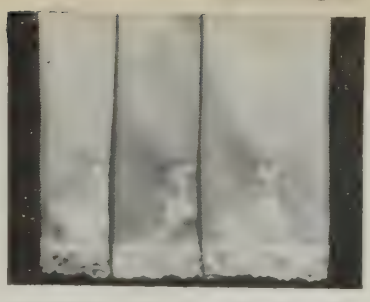
Space-Saving Folding Table is a European import of walnu veneers with hand rubbed oil walnut finish. 9x30" closed, 37x30" half-opened, 65x30" fu opened. 30"h. Seats 8. Shippe assembled. $69.95 shipping collect. Danish furniture catalo 50¢. Genada Imports, Box 204 HB6, Teaneck, NJ 07666.

Dead Sea Bath Salts. The ultimate luxury used by royalty since Biblical times...keeps ski soft & young all over. Burgeoni with beneficial minerals for treatment of arthritis & other ills One pound bag from Israel, $3.75, 75¢ post. Anne Carpenter's, (Div. of True Earth N.J.) Rte. 100, HB6, Weston, VT 05161



Porch & Patio Pet ...the wicker rocker! 36"x26"x16"h. $59.95 Exp. chgs. coll. Painted white, $10 extra. Polyfoam seat & back cushions zip covered in floral gold pattern, solid gold, black, green or tangerine. $16.95 set. Catalog 25¢. Fran's Basket House, Rte. 10, HB6, Succasunna, NJ 07876

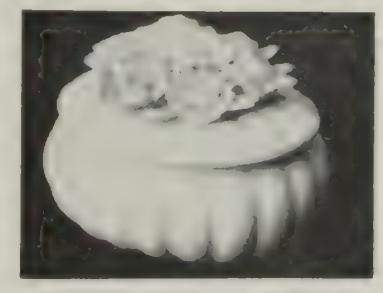
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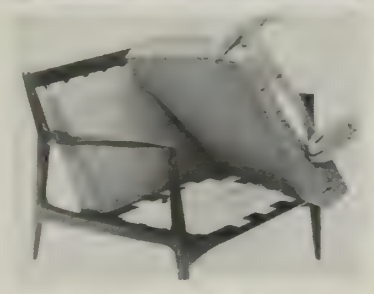
Big Barrel Bank handcrafted from aged solid oak is bound with brass plated hoops. Holds $100 for a rainy day. Park one on Dad's dresser, another in the kitchen to catch loose change. 5" h. 4¾" diam. Combination bottom lock. $5.99 ppd. Cordell Enterprises, HB6, 1622 W. Morse Ave., Chicago, IL 60626



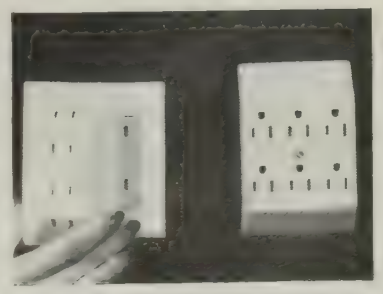
Porcelain Posies in delicate pastels (pink,blue,yellow) poise exquisitely on the lid of this white china keepsake box. Fluted beauty 4x3x2½"h. to fill with rings, trinkets, a secret treasure, is pretty enough to be a treasure itself. $5.95 ppd. Unicorn Gallery, B6, Box 4405, Colesville, MD 20904



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THINK THIN

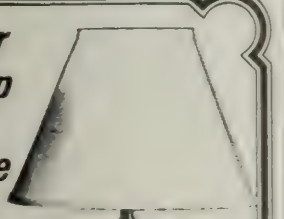
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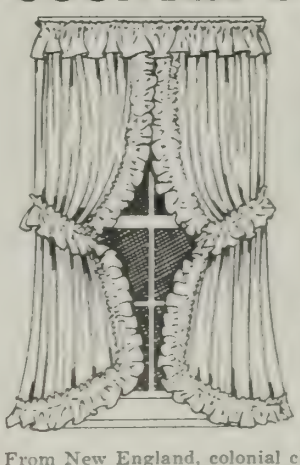
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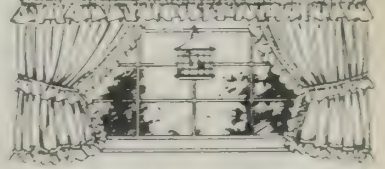
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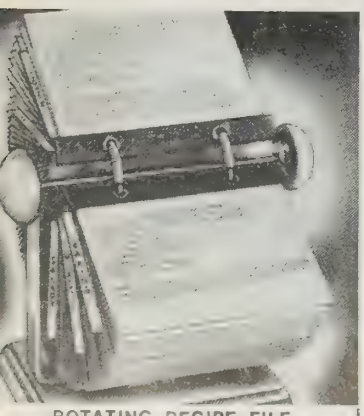
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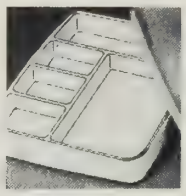
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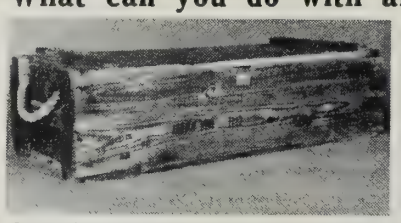


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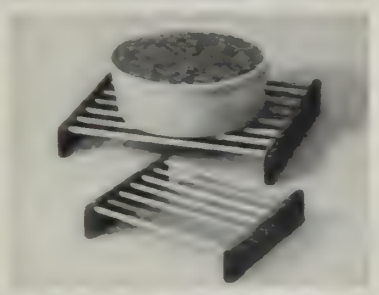
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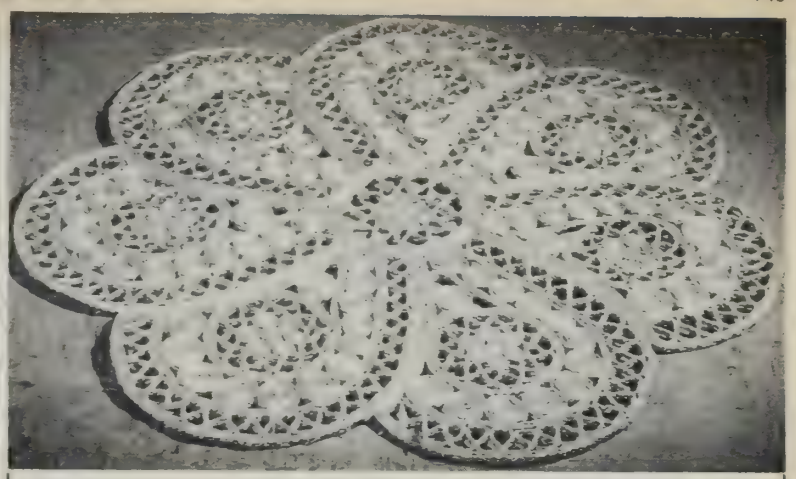


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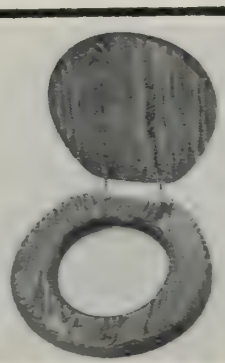


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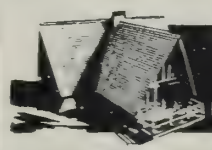
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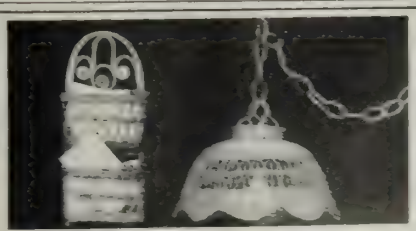
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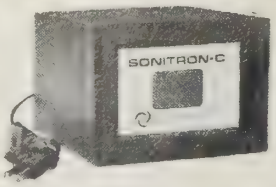
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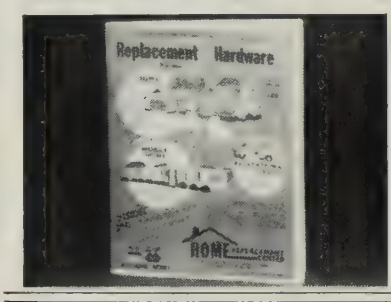
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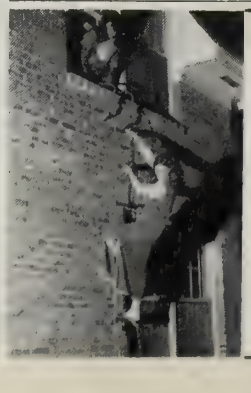
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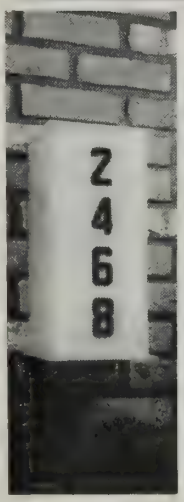
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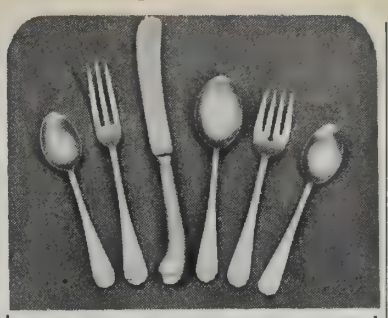
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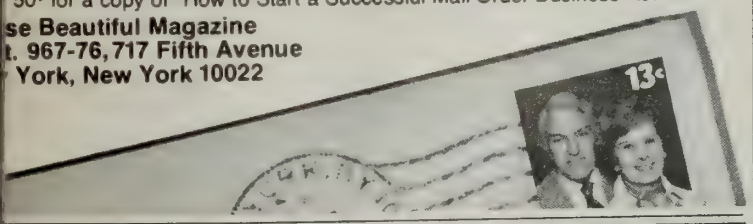
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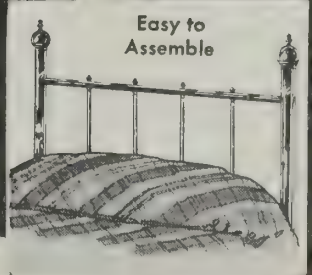


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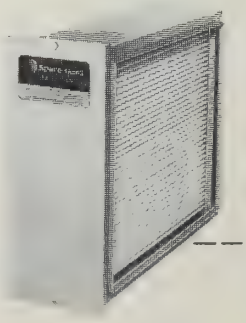

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Asterisks note the items available through decorators only. For names of stores with merchandise listed by manufacturer, write manufacturer. No listing may indicate custom-made, antique or privately owned article. Include issue date and page number.

Pages 57-69—A Rose Is a Rose

Page 58: Samarkand rug, **Stark Carpet Corp.*** Flowers, **Renny,** 251 E. 62nd St., N.Y.C. 10021.

Page 61: Lacquer Regency-style chair at table, **Keramos.***

Page 63: Small tables, **Joseph Lombardo Inc.** 120 E. 55th St., N.Y.C. 10022. Split bamboo chair, **Georg Andersen Associates Inc.** Lamps, **Hansen Lamps.*** Wall upholstery and curtains by **Flemming-Hegner Corp.,** 6026 Monroe Place, West New York, N.J. 07093. All other upholstery by **Ronald Jonas Interiors Inc.,** 105 E. 29th St., N.Y.C. 10016.

Page 66: "Stieff Rose" sterling flatware, **The Stieff Co.** Candles, **Bluegate Candle Co.** Fabric on table, **Fabrications,** 146 E. 56th St., N.Y.C. 10022. Damask linen napkins, **Elisa Daggs,** 38 E. 57th St., N.Y.C. 10022. Flowers, **Flower Fair,** 171 S. Livingston Ave., Livingston, N.J. 07039.

Page 67: Sofa, **Kroehler & Co.** "Pinehurst" upholstery, **Texfi Industries Inc.** Settee, **Flair.** Three-legged table, **Cosco.** Floor lamps, **Bloomingdale's,** 1000 Third Ave., N.Y.C. 10022. Screen executed by **Tom & Jerry Enterprises,** 10 Waverly Place, N.Y.C. Plants, **King Exotic Plants,** 898 Third Ave., N.Y.C. Accessories, **Limited Editions,** 253 E. 42nd St., N.Y.C. 10021.

Page 69: "Peach Bloom" stoneware by **Iron Mountain Pottery** from **Royal Copenhagen Porcelain,** 573 Madison Ave., N.Y.C. 10022.

Retail addresses: **Andrew Crispo Gallery,** 41 E. 57th St., N.Y.C. 10022. **Baccarat,** 55 E. 57th St., N.Y.C. 10022. **Buccellati,** 703 Fifth Ave., N.Y.C. 10022. **Cartier,** Fifth Avenue and 52nd Street, N.Y.C. 10022. **Rose Cummings,** 499 Park Ave., N.Y.C. 10022. **Richard-Ginori,** 711 Fifth Ave., N.Y.C. 10022. **Hammacher Schlemmer,** 147 E. 57th St., N.Y.C. 10022. **Léron Inc.,** 745 Fifth Ave., N.Y.C. 10022. **Elaine Magnin Needlepoint Design,** 3663 Fillmore St., San Francisco 94123. **Nettle Creek,** 6 W. 56th St., N.Y.C. 10022. **D. Porthault Inc.,** 55 E. 57th St., N.Y.C. 10022. **Josh Simpson,** 300 Old Post Rd., Northfield, Conn. 06472. **Woolworks,** 838 Madison Ave., N.Y.C. 10021.

Pages 72-79—It All Fits

Entry: "Pindot" stairway carpet, **Morey Palmer Associates.*** Indian dhurrie area rug, **Kneedler Fauchere.*** Siamese two-panel screen and Louis XV loveseat, **Charles Pollock Antiques,** 8478 Melrose Place, Los Angeles 90069. Antique English drop-leaf table, **Jeffers-Harriman,** 724 N. La Cienega Blvd., Los Angeles 90069. Chinese ginger jars, **Reiner-Lane Ltd.,** 700 N. La Cienega Blvd., Los Angeles 90069. Nineteenth-century Rajasthani temple hanging, **Leo Duval,** 8747 Melrose Ave., Los Angeles 90069.

Living room: Carpet, **Decorative Carpets**

Co.* Custom-made sofas, **Fred Shinerock,** 5833 Avalon Blvd., Los Angeles 90003. Cane sofa table, **Hasi Hester.*** French tapestry screen above fireplace, **Museum Antiques,** 8417 Melrose Place, Los Angeles 90069. Oriental lamp on end table, **Paul Ferrante,** 8464 Melrose Place, Los Angeles 90069. Ginger jars on mantel and large English brass candlesticks, both antique, **Reiner-Lane Ltd.** Oriental bowl with cover on coffee table, antique ginger jars, 19th-century Diates Chinese framed wall panels, and lamp on cane table, **John Nelson Antiques,** 8472 Melrose Place, Los Angeles 90069. Oak reproduction coffee table and 18th-century English end table, **Jeffers-Harriman.** French silk sofa pillows by Veronique Andre, **Charles Pollock Antiques.**

Den: Custom-designed sofas and club chairs, **Fred Shinerock.** Chair fabric, **S. Harris & Co.*** Basket lamp, **Gerald Murray Designs.*** Ginger jars and plates shown behind sofa, antique pine table, and ceiling lights, **Paul Ferrante.** Candlesticks and accessories, **Minton-Spidell.*** Black bowl on stand, **Reiner-Lane Ltd.** Oriental platter, **Charles Pollock Antiques.**

Outdoor room: All log furniture and wicker chairs, **Kreiss Imports,** 8445 Santa Monica Blvd., Los Angeles 90069. China and glass accessories, **Gourmet Galerie,** 714 N. La Cienega Blvd., Los Angeles 90069. Pillows, **Stuart Scott.***

Bar: Bar stools, **Welter Holden Associates,** 8739 Melrose Ave., Los Angeles 90069. Lantern ceiling light, **Paul Ferrante.** Indian area rug, **Aga John,** 8844 Wilshire Blvd., Beverly Hills, Calif. 90210.

Breakfast area: Pine reproduction table and oak chairs, **Chairs Home-Made & Other Things,** 708 N. La Cienega Blvd., Los Angeles 90069. All accessories on table from **Gourmet Galerie.** Cushion fabric, **S. Harris & Co.***

Dining room: Oak reproduction table and iron chandelier, **Paul Ferrante.** Windsor-back reproduction chairs, **Chairs Home-Made & Other Things.** Table accessories, **Gourmet Galerie.** Eighteenth-century pine Welsh dresser, **Dean's Antiques,** 746 N. La Cienega Blvd., Los Angeles 90069. English Derby plates in Welsh dresser, **David Orgell,** 320 N. Rodeo Dr., Beverly Hills, Calif. 90210.

Master bedroom: Carpet, **Stark Carpet Corp.*** Chaise longue and loveseat, **Fred Shinerock.** Upholstery fabric, **Brunschwig & Fils.*** Regency-style armchair, **Welter Holden Associates.** Trunk coffee table, **Dean's Antiques.** Antique jug lamp, **Paul Ferrante.** Drapery fabric, **S. Harris & Co.*** Plants and floral arrangements by Allen Nixon of **Blossoms,** 7510 Santa Monica Blvd., Los Angeles 90046.

Pages 80-85—Serenity

Living room: Couch, **Stendig.*** Le Corbusier chaise longue, **Atelier International Ltd.*** Kilim pillows by **Ellen Epstein,** 65 Rutledge Rd., Scarsdale, N.Y. 10583.

Dining room: Table custom made by **Smith and Yauch Associates.** Intrex chandelier and lighting fixture, **Habitat.*** Chairs, **Knoll International.*** **Arabia** plates through **H. E. Lauffer Co. Inc.**

Bedroom: Woolen bedspread, **Greek Island Ltd.,** 215 E. 49th St., N.Y.C. 10017. Stool, **Knoll International.*** Furniture designed by **Smith and Yauch Associates.** Kilim pillows designed by **Ellen Epstein.**

Porch: Wicker furniture, *(Continued)*



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Deutsch.* Italian plastic table, **Atelier International Ltd.***
Outdoor furniture: Armchair, **Knoll International.*** Built-in vacuum system, **Vacu-Master.** Carpeting, **Simon Manges.***
Architects, Mel Smith and Noel Yauch, **Smith and Yauch Associates,** 157 State St., Brooklyn, N.Y. 11201. Contractor, **Gordon Houldesworth,** Dublin Rd., Richmond, Mass. 01254.

Pages 86-91—Late Bloomer

Living room and sunroom: Pillow chairs designed by Joyce Grossman. Upholstered furniture, **Interior Products.*** "June" quilted floral sofa fabric, **Stroheim & Romann.*** Embroidered sheer curtain fabric, **Greeff Fabrics.*** Dowel and inlay coffee table, **Robert Salleroli.*** Horn sculpture pedestal, **Yale R. Burge** reproduction elephant leg table, chinoiserie sewing stand and carved wood base table, **J. Robert Scott,** 8727 Melrose Ave., Los Angeles 90069. Antique Chinese porcelain lamp, **Rose Tarlow Ltd.,** 8460 Melrose Place, Los Angeles 90069. Lamp with egrets by **Sampson Co.** available through **Marbro Lamp Co.,** 1625 S. Los Angeles St., Los Angeles 90015. Cheese server and crystal mugs, **Geary's,** 351 N. Beverly Dr., Beverly Hills, Calif. 90210. French iron day bed, **Murray's Antiques,** 8632 Melrose Ave., Los Angeles 90069.
Music room: Queen Anne chair and ottoman, **Interior Products.*** Brass floor lamp and Victorian piano chair, **Murray's Antiques.** Antique Chinese wedding basket and library ladder, **Brian Barlow,** 8750 Melrose Ave., Los Angeles 90069. "Bracque" tapestry chair fabric, **Brunschwig & Fils.*** Eighteenth-century French plant stand, **Mitchell/Mann,** 125 N. Robertson Blvd., Los Angeles 90048. Accessories, **Snyder-Brunet CIE,** 107 N. Robertson Blvd., Los Angeles 90048.
Den: Wallpaper, **Charles Barone Inc.*** "Fern" and "Pavia Plaid" fabrics, **Scalamandré.*** Lambrequin and shade, **Eljay.*** Oriental Tansu chest, **Brian Barlow.** Pillows, **The Pillow Lady,** 8746 Melrose Ave., Los Angeles 90069.
Master bedroom: Plissé curtain fabric, **B. Berger,** available through **Merriam & Bleyer Inc.*** Bed and desk, **Murray's Antiques.** Antique plant basket, **La Maison Francaise,** 8420 Melrose Place, Los Angeles 90069. Sheer pleated lampshade, **Michael Tompkins,** 625 N. Almont Dr., Los Angeles 90069. Other lamps, **Paul Ferrante,** 8464 Melrose Place, Los Angeles 90069. Pillows, **The Pillow Lady.** Chippendale tray table, **Morey Palmer Associates.*** "Ming Rose" **Coalport** china, **Geary's.** Fireplace, **Paykel,** 1443 Lincoln Blvd., Santa Monica, Calif. 90401.
Kitchen: "Spring" vinyl floor, **Congoleum Industries.** Light fixture, **Snyder-Brunet CIE.** "Buttercup Field" fabric on table has coordinating wallpaper (not shown), **Greeff Fabrics.*** Trellis wallpaper, **Charles Barone.*** Curtain fabric, **Tressard.*** French porcelain, stainless steel flatware, "Kenton" collection napkins, tureen, spice shakers and glassware, **Williams-Sonoma,** 438 N. Rodeo Dr., Beverly Hills, Calif. All carpeting and rugs, **Celanese** nylon from **Creative Design Floor Covering,** 304 N. Robertson Blvd., Los Angeles 90048. Cabinet maker, **Wilhelm Graefe,** 7737 Burnet Ave., Van Nuys, Calif. 91405. Flowers, **Christopher Garden Inc.,** 8746 Melrose Ave., Los Angeles 90069. Contractor, **Harper Poulson,** 7222 Preston Way, Venice, Calif. 90291.

Pages 92-95—Perfect Backdrop

Living room: Rug, **H. M. Raphaelian Rug Co.,** 1071 First Ave., N.Y.C. 10021. Pillow fabric, **Cyrus Clark Inc.** Table legs, **The Maple Walnut Studio,** 142 E. 52nd St., N.Y.C. 10022. Glass tabletop, **A & B Glass and Mirror,** 1588 First Ave., N.Y.C. 10021. Lamps, **Royal Haeger Potteries,** 41 Madison Ave., N.Y.C. 10010. Heatilator fireplace, **Vega Industries.** All paintings by Neal Martineau.
Kitchen: Butcher-block table, **J & D Brauner Inc.,** 298 Bowery, N.Y.C. 10012. Chairs, **Door Stores,** 210 E. 51st St., N.Y.C. 10022. **Marimekko** window shade fabric, **Design Research,** 53 E. 57th St., N.Y.C. Oven, **Sears, Roebuck and Co.**
Study/sewing room: Wicker chair and cushion, red velvet pillow, **Pier I Imports,** 115 E. Route 59, Nanuet, N.Y. 10954. Couch, **Carlyle Custom Convertibles Ltd.,** 1056 Third Ave., N.Y.C. 10021. Fabric on couch, **Brunschwig & Fils Inc.*** Coffee table, **Brandt Cabinet Works.** End table designed by owners. Fabric on table, **Cyrus Clark Inc.** Lamp, **Luxo Lamp Corp.,** Monument Park, Port Chester, N.Y. 10573. Wicker basket, **Azuma,** 666 Lexington Ave., N.Y.C. 10022. Carpet, **Sears, Roebuck and Co.** Hardware, lighting fixtures and molding throughout the house selected by Architect Brad Springer.

Pages 102-103—Redo of a Barn

Kitchen designer, Charles A. Kruse, **Madsen Inc.,** 2901 Springfield Rd., Broomall, Pa. 19008. Architect, Gregory C. Cooke, R.A., Design Architect: **Nauta-Diehl Associates,** 1062 Lancaster Ave., Rosemont, Pa. 19010. "Desert Beige" enameled steel base cabinets, "Briarwood Pecan" wall cabinets with "Regency" antique pewter molding, and cabinet hardware, all **St. Charles Manufacturing Co.** Plastic laminate countertops with natural slate finish, **Formica Corp.** Quarry tile floor, **American Olean Tile Co.** Stainless steel sink, **Elkay Manufacturing Co.** Faucets, **Delta Faucet Co.** Food waste disposer, **Waste King.** Dishwasher, **KitchenAid,** division of **Hobart Corp.** "Counter That Cooks" cooktop, and refrigerator/freezer, **Amana Refrigeration Inc.** Oven, **Modern Maid,** division of **McGraw-Edison Co.** "Trade-Wind" ventilator/fan, **Thermador,** division of **Norris Industries.** Custom-designed hood, **Madsen Inc.,** "Kitchen Chemistry" storage jars, **The Pilgrim Glass Corp.**
Dining room: Plates, **Stangl Pottery.** Sterling flatware, **Towle Silversmiths.** ■

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